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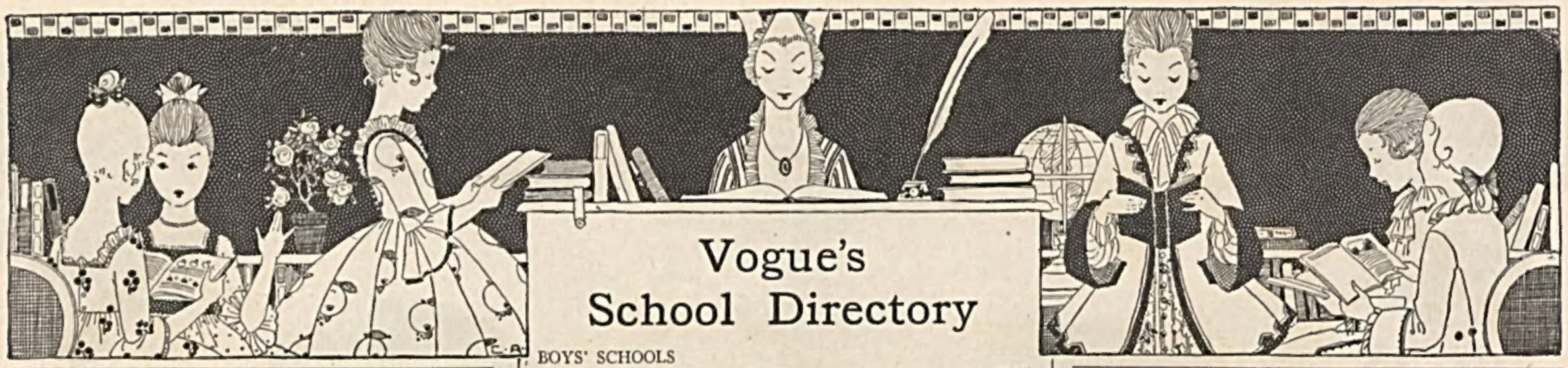
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Vogue's School Directory

BOYS' SCHOOLS

	PAGE		PAGE
Abbott	21	Peddie	20
Allen	21	Repton	22
Bellefonte	22	Ridge	21
Bethlehem	22	Rumsey Hall	21
Blair	20	St. James	23
Bordentown	20	St. John's (N. Y.)	22
Brown	23	St. John's (Wisc.)	21
Cascadilla	23	St. Luke's	22
Culver	19	School of Natural Development	8
Curtis	21	Sewanee	19
Dickinson	10	Sheldon	20
Franklin & Marshall	22	Spiers	22
Freehold	20	Stamford	21
George	10	Staunton	23
Horace Mann	6	Stone	23
Interlaken	19	Stuyvesant	23
Kingsley	20	Todd	11
Kiskiminetas	22	Tome	23
Lake Forest	22	Wenonah	20
Massee	22	Wentworth	23
Missouri	23	Worcester	21
Morgan Park	22	Wyoming	10
Naumberg	6	Yeates	22
Northwestern	21		

BOYS' CAMPS

Champlain	11	Tosebo	11

GIRLS' SCHOOLS

Abbott	14	L'Ecole Francaise	8
Allen	14	Lenox Hall	17
Allentown (Cedar Crest)	11	Lincoln	12
Ashley Hall	18	Linden Hall	10
Baldwin	10	Lindenwood	16
Beard	19	Marlborough	16
Beechwood	10	MacDuffie	14
Benjamin	8	McClintock	14
Bensonhurst	8	Maret, Misses	12
Birmingham	11	Marshall	10
Bishopthorpe	11	Martha Washington	12
Brantwood Hall	9	Mary Baldwin	18
Brenau College	15	Maryland College	18
Brown	23	Mary Lyon	9
Burnham	15	Marymount	8
Campbell	15	Mason	8
Castilleja	16	Mills', Miss	10
Cathedral of St. Mary	8	Milwaukee-Downer	16
Centenary Collegiate	19	Monticello	16
Chamberlayne	15	Mount Vernon	12
Chevy Chase	12	National Park	12
Colonial	12	Naumberg	6
Cowles	10	Oak Hall	11
Comstock	6	Oaksmere	7
Crestalban	14	Ogontz	11
Darlington	10	Ossining	8
Deverell	6	Paul Institute	12
Dickinson	10	Penn Hall	11
Dow's, Mrs.	6	Pine Manor	14
Drew	6	Putnam Hall	8
Dwight	18	Rogers Hall	14
Ely	15	Rydal	11
Emma Willard	8	St. Margaret's	15
Fairmont	12	St. Mary-of-the-Woods	16
Ferens	19	St. Mary's Hall (Minn.)	11
Ferry Hall	16	St. Mary's Hall (N. J.)	18
Frances Shimer	16	Sayward	11
French	8	School of Brown County Ursulines	18
Gardner	8	School of the Four Seasons	19
Garrison Forest	18	School of Natural Development	8
George	10	Scudder	6
Girls' Collegiate	16	Semple	6
Girls' Latin	18	Shipley	11
Glen Eden	8	Springside	10
Guild & Evans	14	Sullins College	18
Gunston Hall	12	Tudor Hall	16
Hall's, Miss	14	Virginia College	18
Harcum	10	Wallcourt	6
Hewlett	6	Walnut Hill	14
Hillside	15	Walnut Lane	11
Hollins	18	Ward-Belmont	13
Homestead	18	Warrenton	18
Horace Mann	6	Wheaton	14
House in the Pines	14	Whittier	15
Howard Seminary	14	Wilkes-Barre	10
Howe & Marot	15	William Woods College	16
Immaculata	12	Wolcott	16
Kendrick's	18	Woodland Park	14
Kent Place	19	Wyoming	10
Kenwood-Loring	16		
Knox	6		
Lady Jane Grey	8		
Lasell Seminary	14		

GIRLS' CAMPS

Annung	11	Sandstone	11
Beau Rivage	11	Sargent	11
Eagle's Nest	11	Sebago-Wohelo	11
Laughton, Marie Ware	11	Tela-Wauket	11
Oahe	11	Wynona	11

SPECIAL SCHOOLS

	PAGE
Acerwood—Special Students	24
Alviene School of Dramatic Arts	25
Amend-Robertson—Cultural Arts	25
American College of Physical Education	24
Biddle—Backward Children	24
Bloomingdale—Nursing	24
Boston School for Secretaries	25

(Continued on page 8)

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(Continued from page 6)

	PAGE
Brookwood—Backward Children	24
Brown's Salon Studio	25
Bryn Mawr—Backward Children	24
Cambridge—Architectural Design	25
Chicago Academy of Fine Arts	25
Cincinnati Conservatory of Music	24
Conklin, Miss—Secretarial	25
Crane Normal—Music	24
De La Jarrie, Vicomte G.—French Summer School	11
Denishawn—Dancing	25
Elinor Comstock—Music	8
Elm Hill—Feeble Minded Youth	24
Easy Dressmaking School	25
Fox-Buonamici—Music	24
Froebel League—Kindergarten Training	25
Hedley—Backward Children	24
Leland Powers—Expression	25
Lesley Normal—Kindergarten Training	25
Lowthorpe—Landscape, Architecture, Gardening	25
McDowell—Dressmaking	25
Mack, Elizabeth—Dancing	6
Mannes, David—Music	24
Mercer Hospital—Nursing	24
Moller, Helen—Dancing	8
Morse—Expression	25
Mount Alto—Domestic Arts	12
New Haven Normal—Physical Education	24
New School of Design	25
New York School of Fine and Applied Art	25
New York School of Music and Arts	24
O'Neill, Rosetta—Dancing	24
Pennsylvania Academy	25
Posse Gymnasium—Physical Education	24
Russell Sage College of Practical Arts	25
School of Fine Arts, Crafts and Decorative Design	25
School of the Museum of Fine Arts	25
Schuster-Martin—Dramatic Arts	25
Skidmore School of Arts	25
Taylor, S. T.—Dressmaking	25
Temple University Normal—Teachers' Training	25
Training School at Vineland—Backward Children	24
United Hospital—Nursing	24
United States Secretarial School	25
Wilson-Greene—Music	24
Woman's Institute—Domestic Arts	25
Woods, Miss—Backward Children	24

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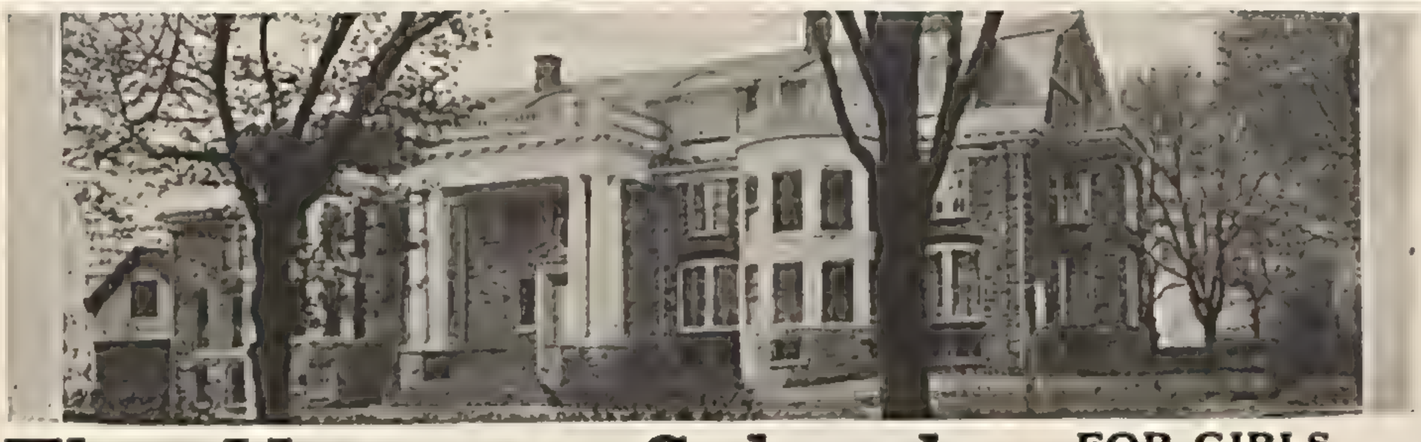
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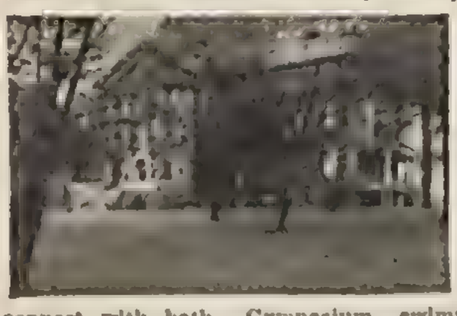
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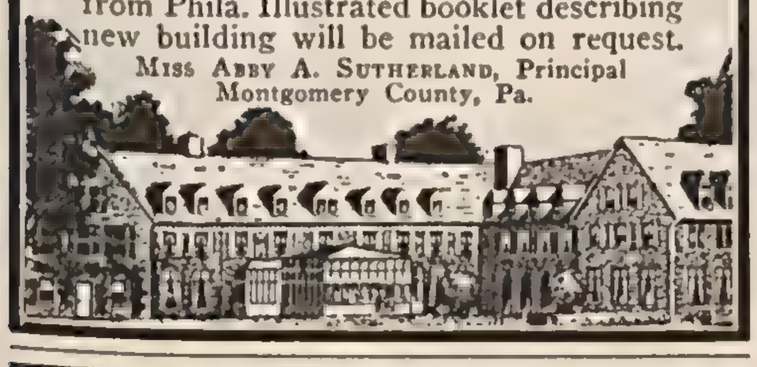
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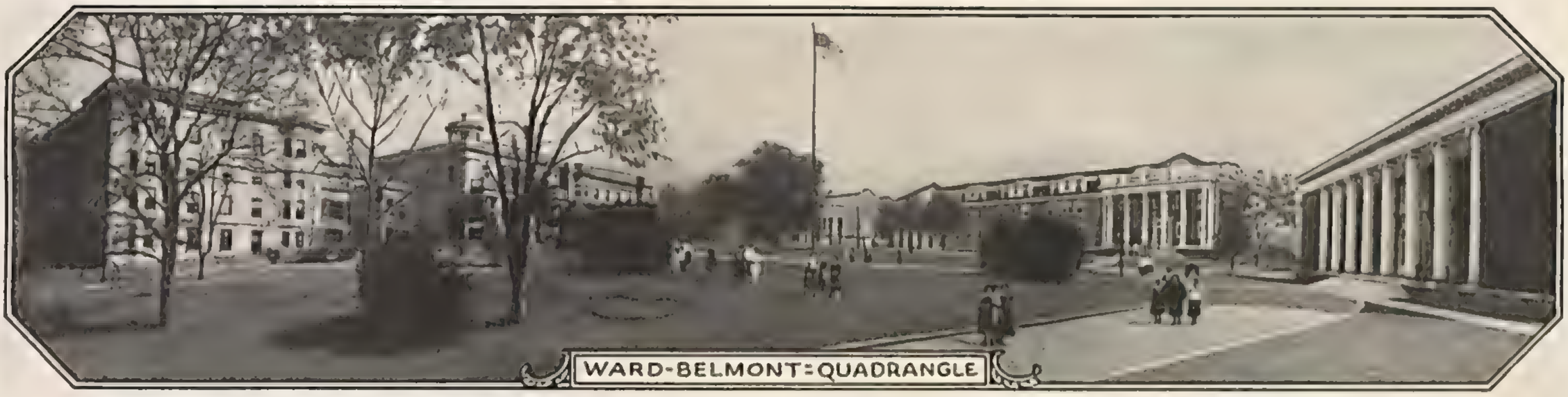
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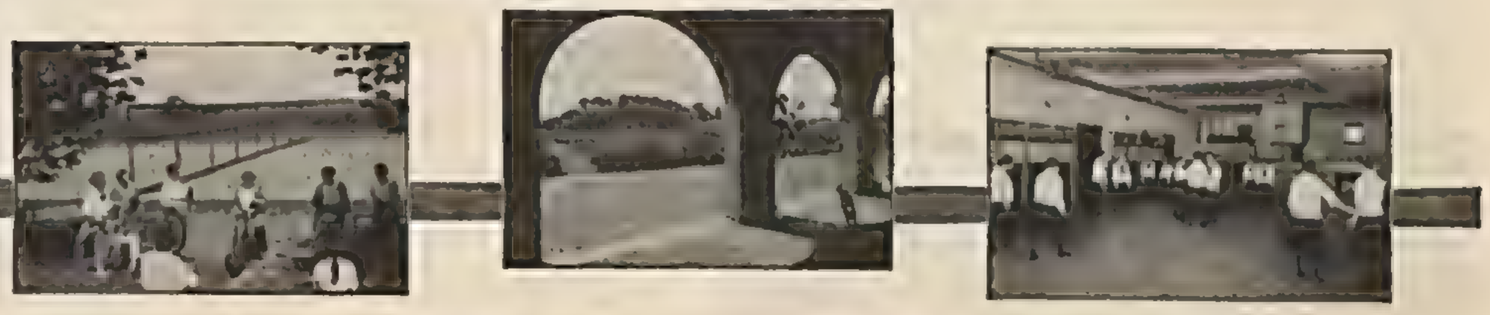
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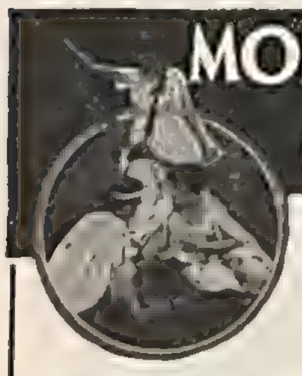
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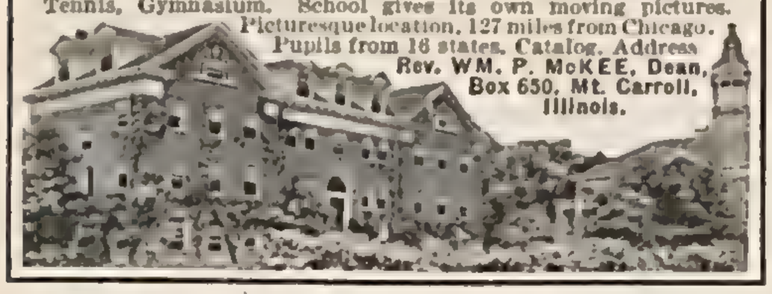
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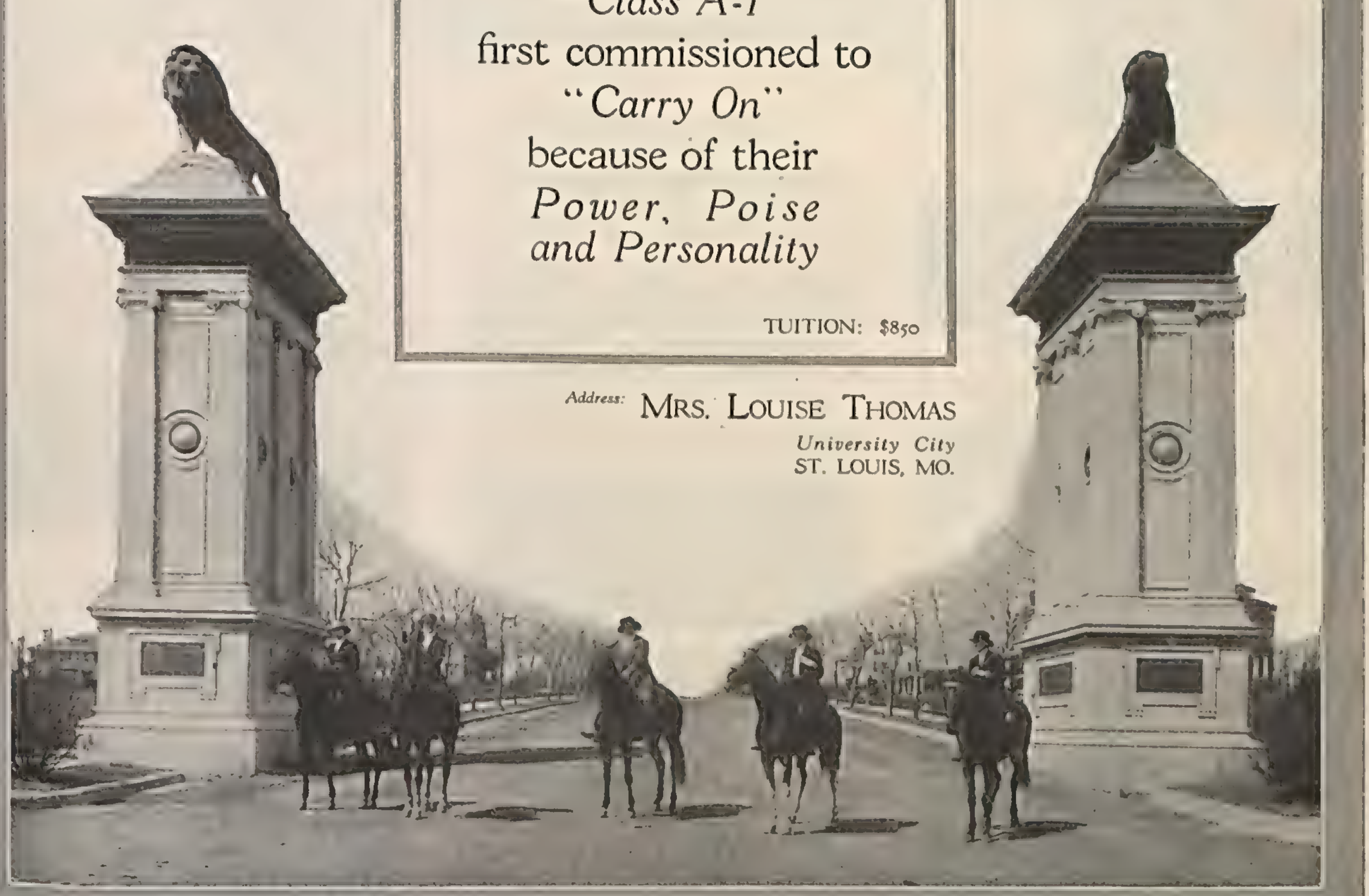
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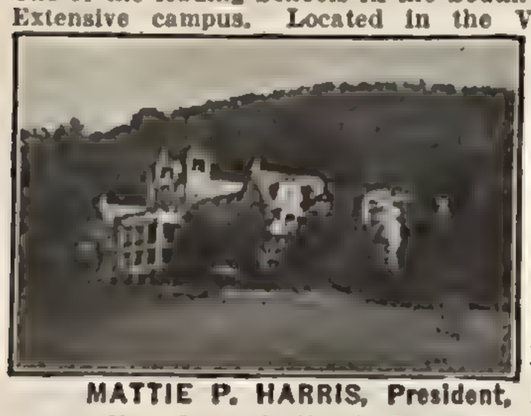
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Virginia

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School of the Brown County Ursulines

St. Martin, Ohio 74th Year

"The School that is aloof from the iconoclasm of the age"



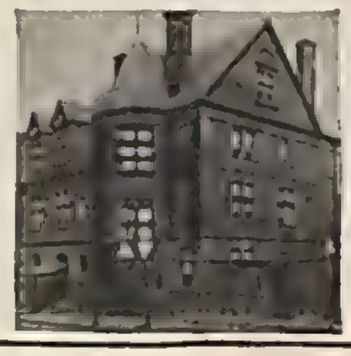
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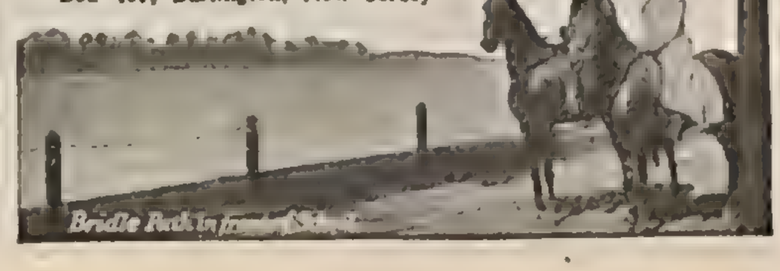


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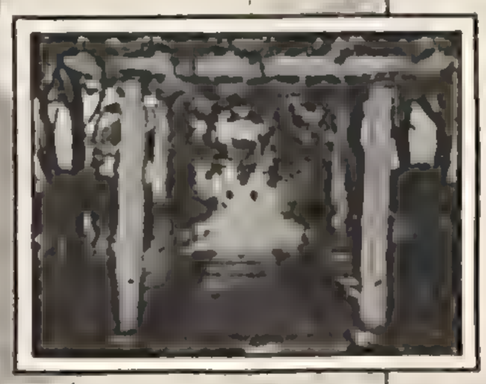
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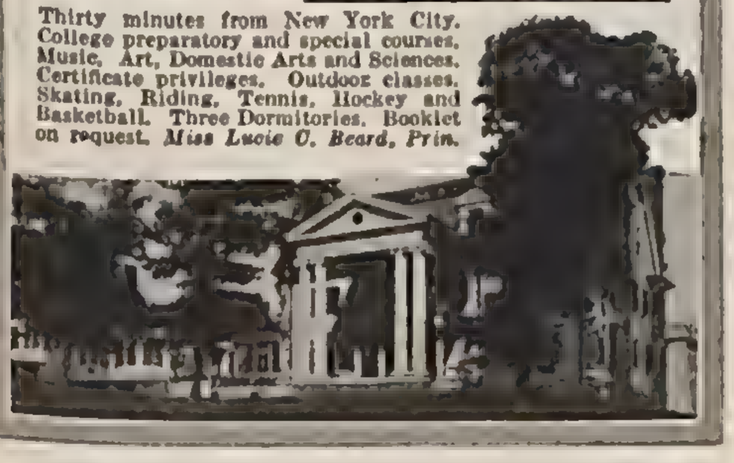
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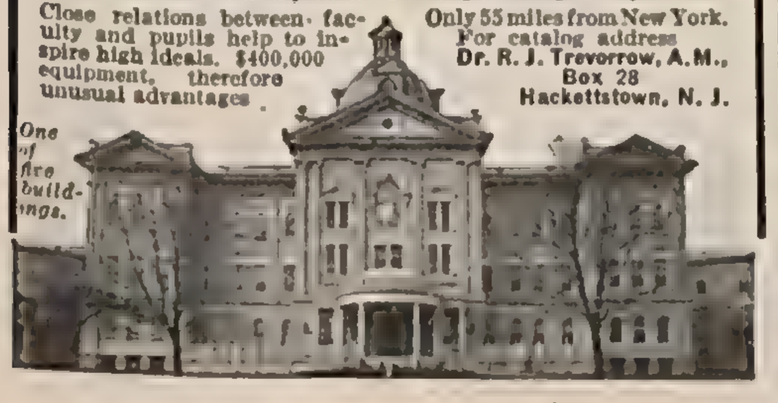


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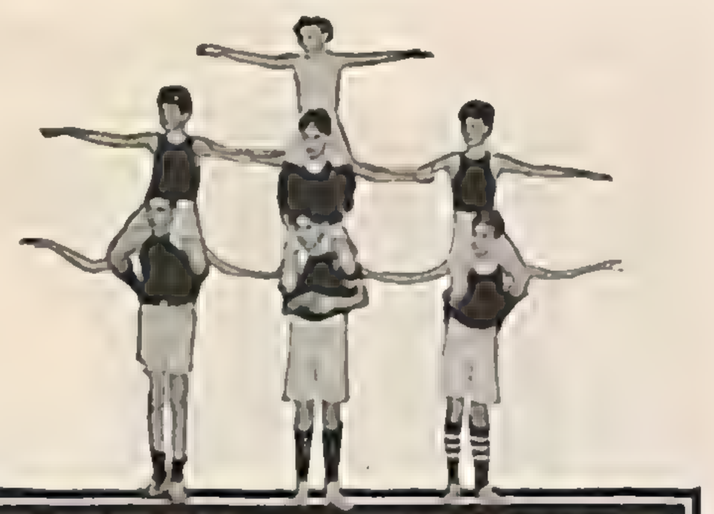
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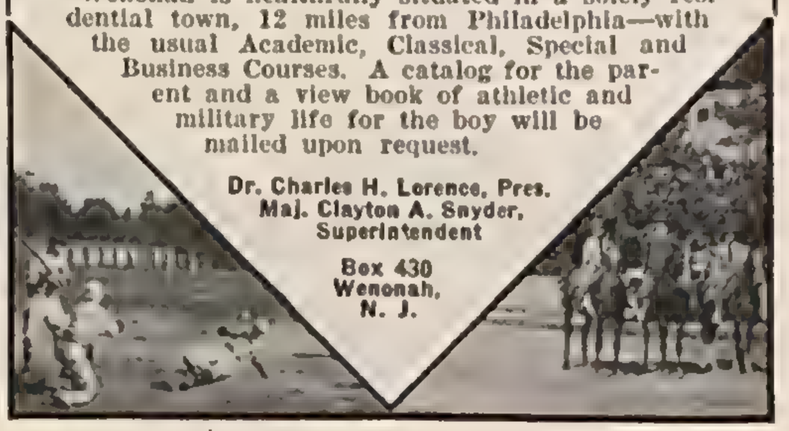
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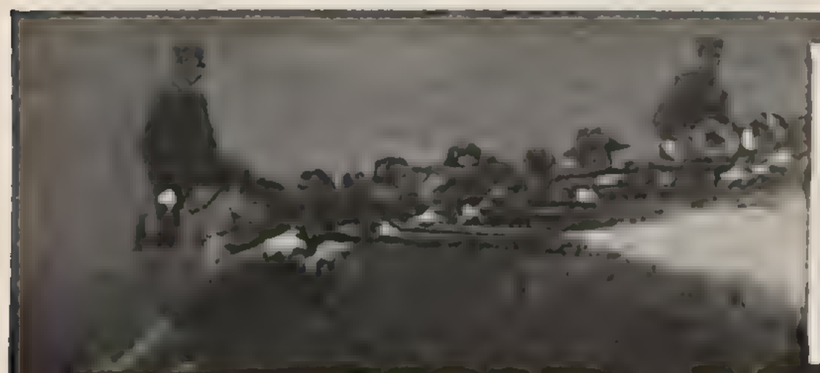
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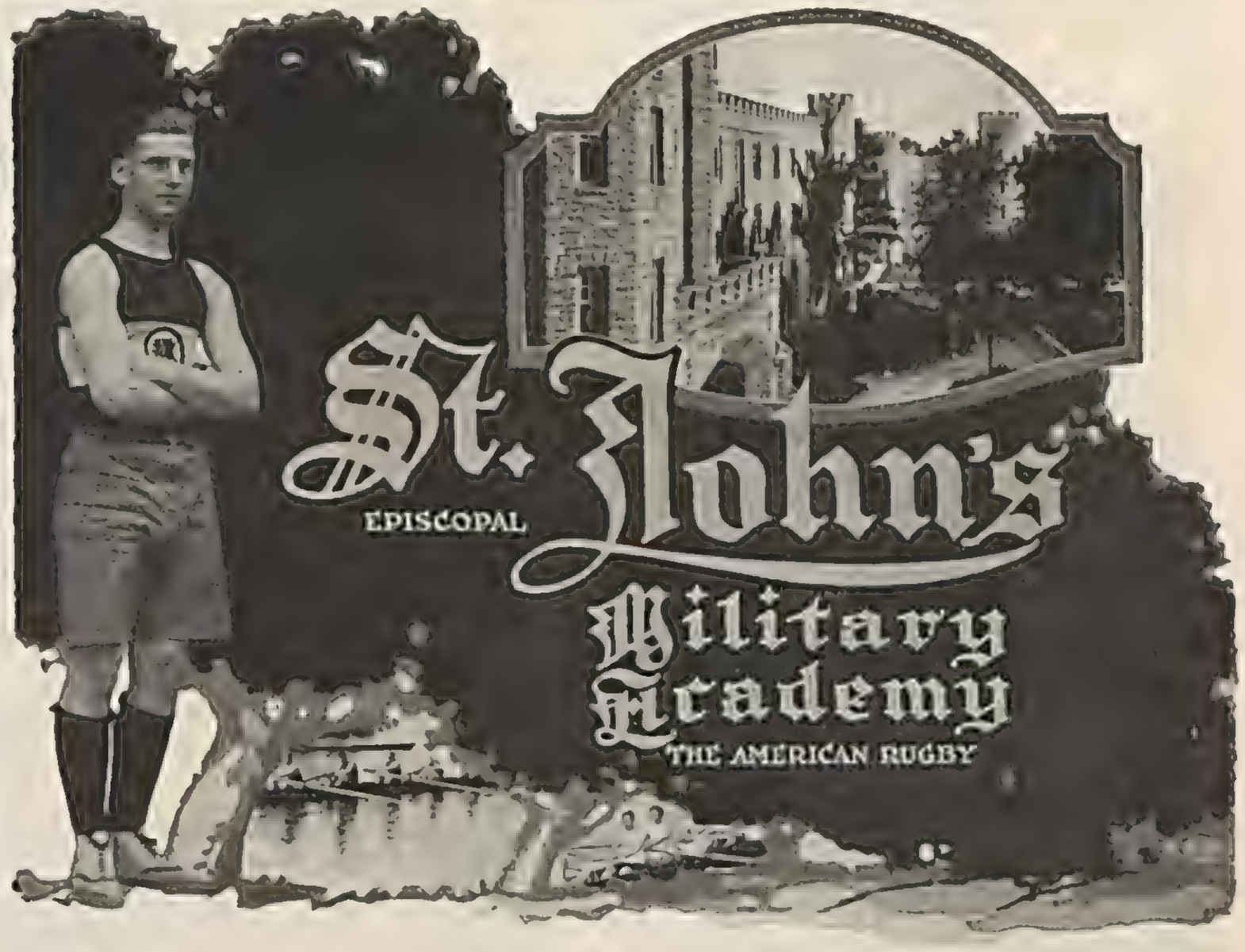
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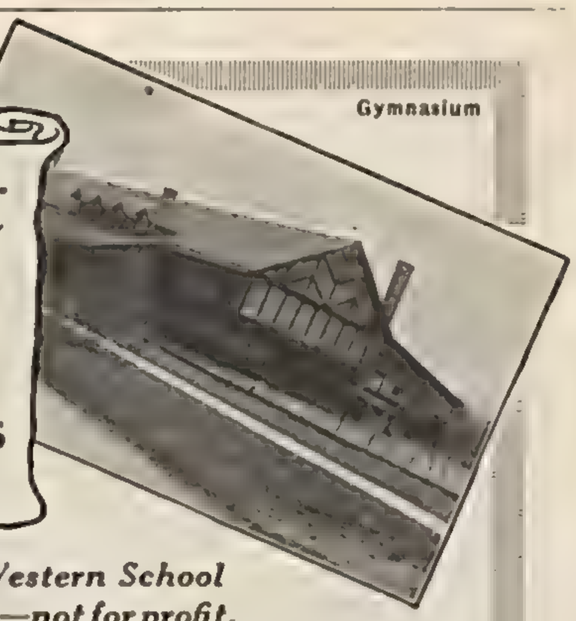
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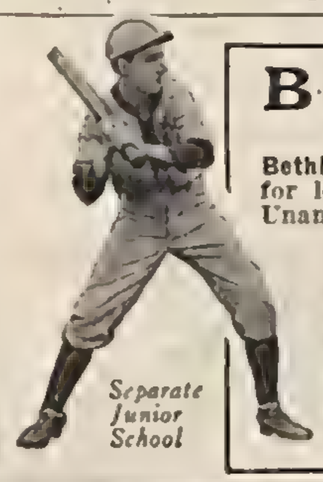
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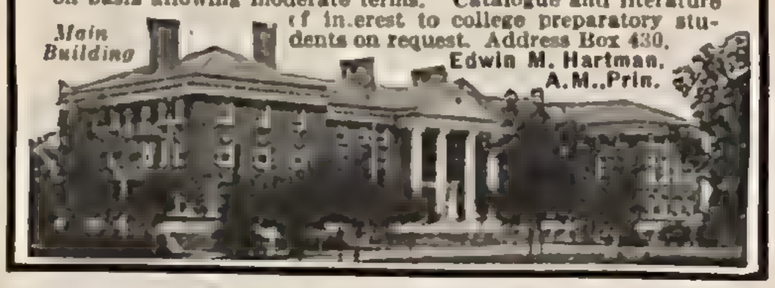
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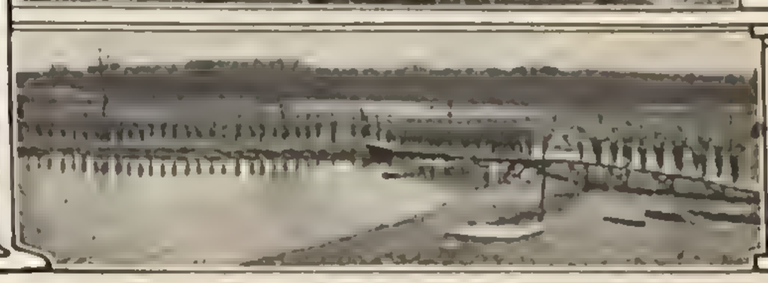
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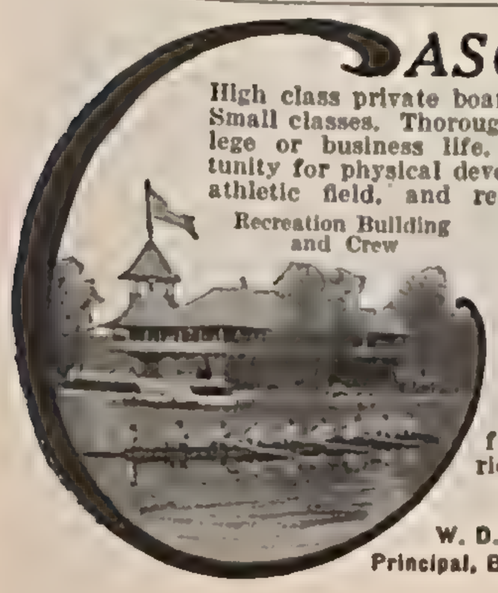
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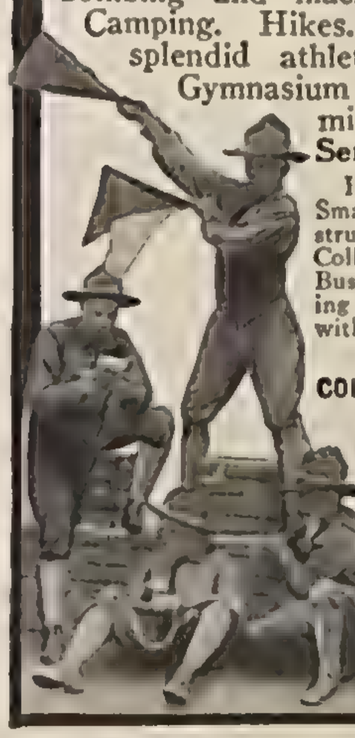
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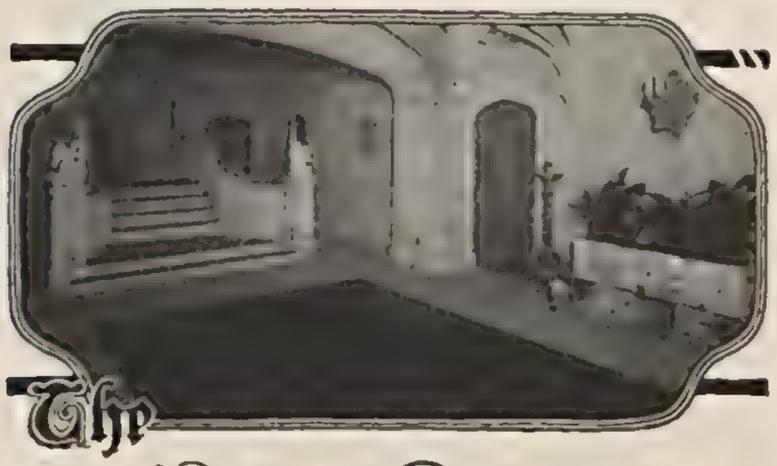
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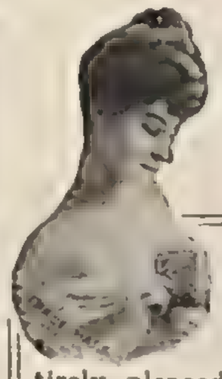
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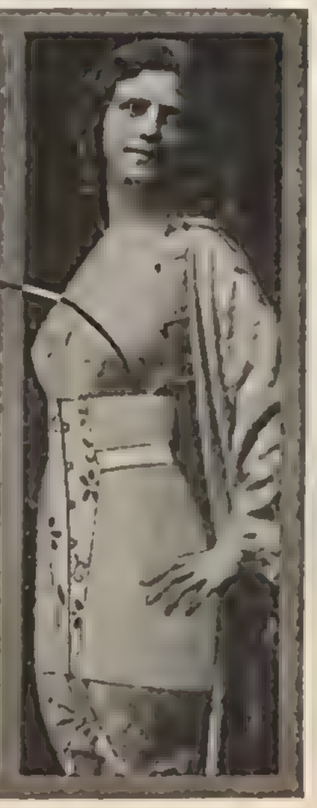
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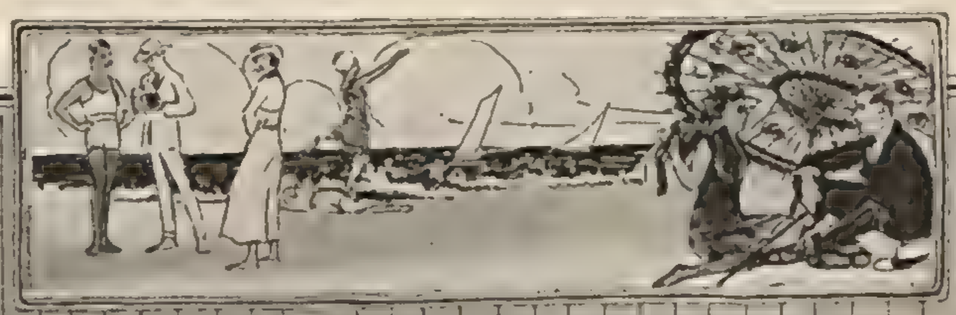
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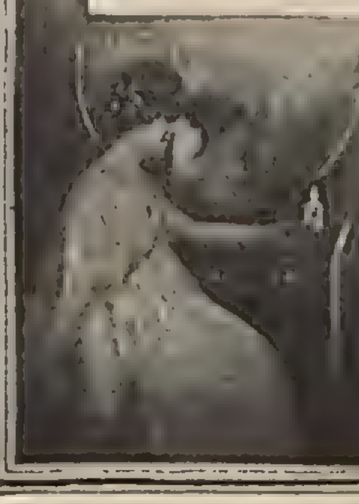


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Headquarters for Chinese goods, Bamboo, Rattan and fancy trimmed Baskets; Beads; Tassels; Old Embroideries; Kimonos; Porcelain and Antique Novelties. Everything in stock. Shipments continually arriving for the coming Spring trade. Visit us while in the city.

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Near Fifth Ave.

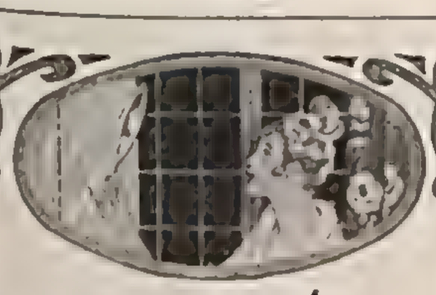


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The Amolin Company
(*Division of Lodi Corporations*)
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RUMOURS OF THE ABANDONMENT OF THE PARIS OPENINGS HAVE BEEN CURRENT IN AMERICA, BUT VOGUE TAKES PLEASURE IN PUBLISHING THESE CATEGORICAL DENIALS FROM LEADING FRENCH DRESSMAKERS WHO WILL "CARRY ON" "QUAND MÊME"

SEE PAGE 43 FOR TRANSLATIONS OF THESE LETTERS

Premet

Robes, Manteaux, Fourrures

PREMIER — Place Vendôme N° 6 — A PARIS

Paris, le 8 Mai 1918.

Monsieur le Directeur,

Pour faire suite à la visite de votre aimable Représentant à Paris, nous sommes heureux de vous confirmer que nos Ateliers continuent à fonctionner et que nos Salons sont toujours ouverts pour la réception de nos clientes distinguées.

Nous vous serions reconnaissants de bien vouloir informer notre Clientèle Américaine que nous sommes toujours à sa disposition pour lui présenter les modèles de notre création que nous établissons pour chaque Saison et pour chaque demi-Saison. En un mot, la Maison PREMET continue à fonctionner comme par le passé ; tout notre Personnel est à son poste et aucune modification n'a été apportée à cet état de chose par les différentes circonstances de la Guerre actuelle.

Vous remerciant de l'amabilité que vous avez toujours témoignée à la Maison PREMET et de l'accueil cordial que nous avons toujours trouvé dans votre estimé Journal, nous vous prions d'agréer, Monsieur le Directeur, l'expression de nos sentiments les plus cordialement dévoués.

Premet

Monsieur le Directeur du Journal "VOGUE"

Jeanne Lanvin

22, Faubourg St Honoré

Paris, le 3 Mai 1918.

Monsieur P. ORTIZ
2 rue Edouard VII.
PARIS.

Cher Monsieur,

Je suis on ne peut plus étonné d'apprendre qu'aux ETATS-UNIS, court le bruit que les grands couturiers auraient l'intention de fermer.

En ce qui me concerne, je ne vois pas pourquoi nous fermerions, les affaires vont à peu près normales et mes clients d'Amérique qui sont sur place en ce moment, nous prédisent une grande reprise des affaires dans ce pays, après l'immobilité des premiers mois de guerre.

Bon seulement, je préparerai ma collection d'hiver comme à l'habitude, mais je viens de créer 2 nos succursales à BIARRITZ et DEAUVILLE, pour répondre aux demandes de ma clientèle française.

Voici, je pense la meilleure réponse qu'on puisse opposer à ces faux bruits répandus on ignore trop par qui et dans quel but.

Agréez, Monsieur, l'expression de mes sentiments distingués.

Jeanne Lanvin

PAQUIN
3 RUE DE LA PAIX
PARIS
20 COVEN STREET
LONDRES

Paris, le 3 Mai 1918

Journal "Vogue"
Monsieur Ortiz
Rue Edouard VII
PARIS

Monsieur,

Vous nous avez fait part de certaines rumeurs qui auraient cours aux Etats-Unis, contrant les couturiers forcés ou sur le point de l'être et nous consultez, qu'il serait inutile à nos clients américains de venir à Paris la saison prochaine puisqu'ils ne trouveraient de robes à acheter.

Nous nous empressons à protester. Nous avons, depuis le début de la guerre, su maintenir la vitalité de nos maisons et avons créé chaque saison une collection nouvelle et ce n'est pas parce que la guerre est là que nous allons changer notre

Robes, Manteaux, Fourrures

Drecoll
9, Place Vendôme, Paris
24, Hanover Square, London W.
Tel. Central 4107

Paris, le 30 Avril 1918.

Monsieur Philippe ORTIZ,
Journal "Vogue".
2, rue Edouard VII, PARIS

Cher Monsieur,

En réponse à l'enquête que vous avez faite auprès de moi au sujet de certains bruits tendancieux répandus aux Etats-Unis concernant les grandes maisons de couture et laissant croire que nous fermerions nos portes, je vous prie de vouloir bien me permettre de vous dire que nous ne songeons nullement à changer notre précédente manière d'agir et que nous nous préparons à faire notre collection d'automne comme les années précédentes.

Paris, le 2 Mai 1918

JENNY
70, Avenue des Champs Elysées
Téléphone, Elysées 67-33

Madame Le Directeur

Je vous prie d'agréer Madame l'expression de mes sentiments Distingués

Pour Madame Jenny

H. Chenay

CHÉRUIT
MODISTES & COUTURIERS
EXPOSITION UNIVERSELLE DE 1900 GRAND PRIX
TÉLÉPHONE 107-00 / 610-00

21 Place Vendôme

Paris le 2 Mai 1918

Madame

Nous sommes très sensibles aux sentiments flatteurs que vous nous exprimez dans votre lettre du 30 Avril et nous nous empressons de vous donner l'assurance que nous ne changerons rien à notre manière habituelle de travailler et que nous ferons notre collection d'automne comme les années précédentes.

Nous vous prions, Madame, d'agréer l'assurance de notre respectueux dévouement et nos salutations distinguées.

Chéruit



This Is The

HOT WEATHER FASHIONS NUMBER OF VOGUE

THIS special page of Vogue, as you may have noticed, is generally devoted to telling you about the various things between our covers and even to boasting a bit about those that we are specially proud of, but this time we are going to let you discover these things for yourselves, while we talk quite seriously about our ideals and our purpose. It's a little like wearing our heart on our sleeve (which is something we have never done, from our earliest issue twenty-five years ago when every bit of Vogue that wasn't bubbling with jokes was frivolous with balloon-sleeved ladies, down to our present pages of smart and slender models), but the war is making a lot of people confess to owning much finer feelings than they would ever admit in ordinary peaceful days. And so it is with us. Now that the awful truth, that we possess a purpose, is out in bold black print, we are ready to confess that even our fluffiest frilliest pages of feathers and furbelows are there as an expression of that which we believe in.

A Standard of Good Taste

To be painfully definite, we believe in beauty and good taste, and we are trying to set a standard for the women of America to follow in their homes, in their dress, and in the many smaller details that come into their lives. Today every one believes in beauty and realizes that beauty in the material things about us has a definite effect upon our character and its development, but not every one is able to keep in touch with the many new and beautiful things that are constantly being discovered by those who are giving their whole time to these very matters. Vogue, however, is able to make a business of seeking out these artists and of selecting the best of what they offer, and therefore Vogue may serve as a compact little guide to good taste — which is the very thing we would do above all others.

Another Chance to Help Win the War

Of course there is more in life — and in Vogue—than even the best ambitions, and just at present the most important items have to do with the war. Since Germany has done so much to crush all things that are beautiful, the present business of the civilized world is obviously to crush all things that are German, but it is a triumphant fact that some organizations are doing it in a way that is not without beauty. The work of the Salvation Army at the front is described on page 57, and it is a story that should make every patriotic American realize that helping the Salvation Army is just as good an investment as helping the Liberty Loan.

This Work Depends on You

Every week over three hundred thousand soldiers come into the Salvation Army huts, looking for rest and food and recreation—and finding them only when some of us who are at home have cared enough to send them. The Salvationist women are the only American women who are carrying on work within range of the enemy's guns, and they are giving comfort and cheer to the soldiers in a way that few other women would be able to accomplish. Don't you want to help them make doughnuts and pie for your boy and bring him hot coffee when he is wounded and about to start on the tedious painful journey to a hospital farther back? If you do, the article on page 57 will tell you just where to send the money that will make it possible for the Salvation Army to give the men at the front help and comfort far out of proportion to the original amount subscribed.

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CONTENTS for JULY 1, 1918

Cover Design by Helen Dryden

Special Features

Woman's Place Is in a Uniform - - - - - 35-37
"Quand Même" - - - - - - - - - - - - 43
An Old Army Fighting for a New Cause - - 57
Hide and Go-Seek-A-Hun - - - - - - - - 58
Yama Farms and Its Ineffable Inn - - - - 64
The Apron Tied to the Apron Strings - - - - 68

Costumes

"If You Can't Be Gay, Be Gallant," Says Paris - - - - - - - - - - - - - - - 38-40
The Ritz and the Races Attract New Yorkers - 44-45
Summer Clothes from Bergdorf Goodman - - 46-47
Summer Inspirations from Paris - - - - - - 49
Dressing on a War Income - - - - - - - 66-67
Sports Clothes for the True Sportswoman - - 69
Eight Graceful Frocks from Lucile - - - - - 70-71

Miscellaneous Fashions

"Voila," Say the Milliners of Paris - - - - - 41-42
Turbans and Veils for Motoring - - - - - - 48
Fine Feathers Make New Trimmings - - - 50-51
The Younger Generation - - - - - - - - 72
Seen in the Shops - - - - - - - - - - - 73-74
Vogue Pattern Service - - - - - - - - - 75-76
Paris Gardens - - - - - - - - - - - - - 89-90

Society

Her Imperial and Royal Highness, Princess Napoléon - - - - - - - - - - - - *Frontispiece*
The Second War Fund of the Red Cross - - 52-53
A Fête in the New York Zoological Park - - 54
Society Watches the Races at Belmont Park - 55
Mrs. Alexander Dallas Bache Pratt - - - - 56
Society - - - - - - - - - - - - - - - 80

The Fine Arts

Three Famous Plays Which Have Been Screened 65

Decorations

The Earl of Drogheda's London House - - - 59
Geraldine Farrar's New York Apartment - - 60-61
The Italian Gardens of Mr. John D. Rockefeller 62
Mr. Lorenzo E. Woodhouse's Garden at Easthampton - - - - - - - - - - - - - - 63
Paris Uses a Decorative Defense for Its Windows - - - - - - - - - - - - - - - 98

Regular Department

On Her Dressing-table - - - - - - - - - 78
Motor Notes - - - - - - - - - - - - - 82
For the Hostess - - - - - - - - - - - - 94
Answers to Correspondents - - - - - - - - 102

Of Varied Interest

My Faces - - - - - - - - - - - - - - - 51
The Call to Knit - - - - - - - - - - - 100

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Hugh Cecil

HER IMPERIAL AND ROYAL HIGHNESS, PRINCESS NAPOLÉON

The Princess Napoléon, before her marriage to Prince Napoléon, was Clémentine of Belgium, third daughter of King Leopold II. She is an aunt of Albert, King of the Belgians, and takes an active interest in the cause of the Belgian lacemakers, doing much to aid the "Comité de la Dentelle" in maintaining the craft in war time, and thereby saving over fifty thousand lacemakers from destitution

If one is a Red Cross Nurse, overseas, one has the right to wear the uniform at the left, of grey wash material with a white cap and a blue cape lined with red. A Red Cross Worker in foreign service wears the uniform at the right, of grey whip-cord with a Norfolk coat under the overcoat and with insignia to indicate the particular branch of service. This uniform, from Nardi, is made of a special water-proof material



WOMAN'S PLACE IS IN A UNIFORM



How to Know the Uniforms of the Many Women Who Are Doing Various Kinds of War Work and Becoming Real Factors in Our Fighting Forces



A woman's medical unit has chosen this high hat, worn with a uniform with a high collar

NO, it wasn't a parade or an accident or even an arrest that caused so many people on Fifth Avenue to stop and look and wonder, that day but a few short months ago—it was just a woman in a military uniform. But that was before women's uniforms had begun to crop up on every corner and before there were several dozen different species. In that unenlightened day, eight or ten months ago, a woman in a uniform was something of a novelty and, like all pioneers, she met a good deal of criticism and sarcasm. Today, of course, any one would blush to remember that he had ever accused these women of seeking to make a sensation. The world has come to realize that the various groups of women in uniforms are serving their country as surely as the men at the front, and that these costumes have been chosen as being the most comfortable, practical, and efficient for their purpose. But this is a very recent discovery. In fact, some of the uniforms are so recent as to cause those who pass them on the street to wonder what they represent and what work the wearers are doing, and it is because of this that we are publishing this little guide to "How to know the uniforms."

A WOMAN'S UNIFORM OF LONG AGO

It is probable that the first woman's military uniform was worn many years ago, during our own Revolution, by Captain Molly Pitcher. Of course, many other women of history have fought in real battles wearing a uniform, but, as far as history tells us, they were content to borrow the uniform of the regular Army. Captain Molly, however, after having taken her husband's place beside a gun at the battle of Monmouth and receiving permission to wear an officer's uniform for the rest of her life, decided that it might sometimes be inconvenient to pursue peaceful feminine activities in knickerbockers and compromised by wearing an artilleryman's coat over her frock and a cocked hat over her red hair—a compromise similar to that made by the most modern women warriors.



Blue bands on cap and collar and the insignia shown above mark this the uniform of the Motor Corps of America

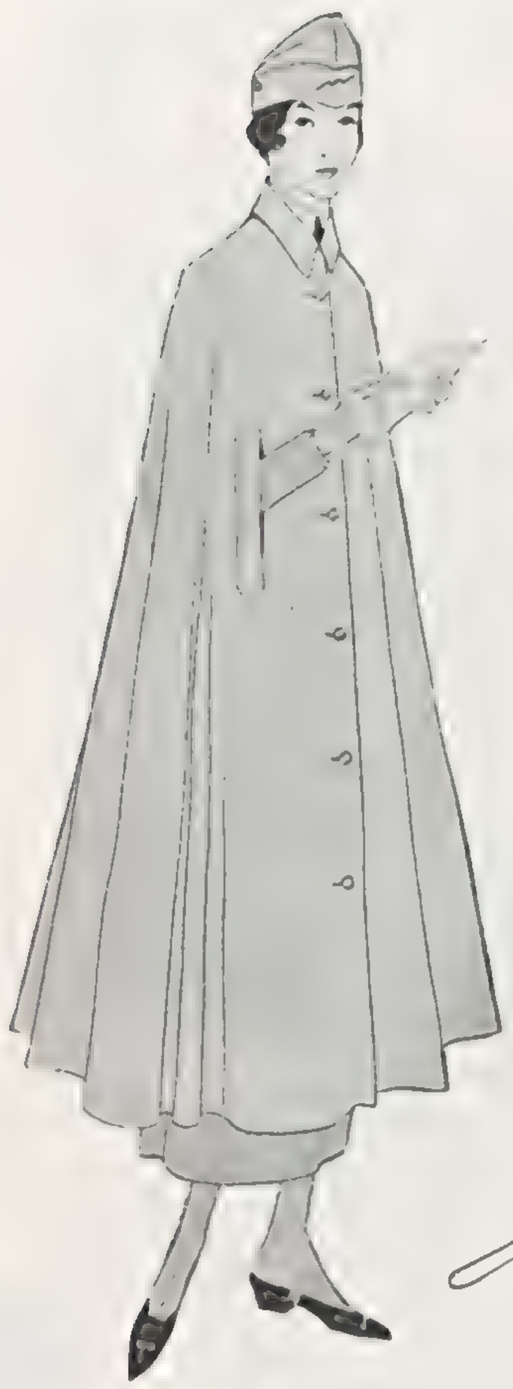
The first whole body of women to join a modern army was led by Florence Nightingale, the "Lady of the Lamp," in 1854, during the Crimean War. These women were not accepted as part of any army (dear me, no, they were women), but they were allowed to share all the discomforts and suffering and to lessen both, and they were the pioneers that made possible the part that women are playing in the war today. And if they did not wear a military uniform, from them came the nurse's uniform that has come to be so loved and honoured in time of war.

A branch of the Red Cross Service wears this sailor with the Red Cross on its grosgrain band

During our Civil War there were two women who actually received commissions (besides those adventurous few who concealed their sex and were rewarded for bravery before their secret was discovered, or in spite of the discovery). To be sure, these two women were given, not military commissions, but "Christian Commissions," but the proud possessors were on exactly the same footing as the chaplains of that time and the men who did work similar to that now done by the Y. M. C. A. It must have taken a tremendous amount of determination to get those commissions, with all the conventionality of the times and the red tape of war, and a still greater amount of courage to live up to them, through the difficult conditions. One of these two women is still living and is not too old to pour out, every summer, on several hundred sick babies in her charge at the Seaside Hospital at Coney Island, the same motherliness that once comforted the wounded soldiers of the Union.

WOMEN'S PART IN THE WAR

It is very recently—since the beginning of this war—that enough women donned a uniform to make them a real factor in the fighting forces. To be sure, before this they had won a place as nurses in several different armies, and, in France, there were women who ranked as majors. But the Great War has increased the number almost beyond belief and brought about still greater changes in Great Britain. Before the war, the Englishwoman's place was in the home, beyond all possibility of discussion, but now woman's place is in a uniform. They are donning uniforms to go to the front, into training camps, or to work in the fields or in munition factories. There are the "Wrens," the members of the Women's Royal Naval Service, who fill shore



In stormy weather the Radio Corps covers its khaki uniform with a long rain-proof cape, khaki colour on the outside and black on the inside; from Hertz

positions in the navy, wearing a blue Norfolk coat and skirt and a picturesque three-cornered hat like those of Revolutionary days. There are also the "Waacs," or "Tommywacs," whose real name is the "Women's Auxiliary Army Corps" and who are a sizable army all by themselves. It doesn't do to be a slacker or to seek a swivel-chair position in Great Britain, for the Waacs are fast stepping into the auxiliary military positions and boosting the men into the trenches. They can do any number of useful things—these energetic feminine soldiers. Many are cooking and doing other work in the camps at home, but still more are at the base camps behind the lines in France. They cook, repair, signal, and serve as telephone girls, clerks in the ordnance department, storekeepers, postmen, motor drivers, and sign painters. They keep clear for identification the fifteen miles of white crosses in the three cemeteries given by France for the British soldiers killed in the war. They even mend aeroplanes and rifles, but their star job in repairing has to do with uniforms, socks, and shoes. They've saved ever and ever so many that baffled the mere male soldiers and would have been thrown away but for the first aid of the efficient Waacs. And when it comes to cooking, they have saved even more for the government. In one camp, a group of Waacs reduced the cost of food, per head, from two shillings sixpence, to one shilling threepence and saved one hundred pounds in addition.

The Waacs wear a brown uniform with a coat-frock, an overcoat, and a round felt hat. They have khaki overalls to wear when petticoats would be an encumbrance, and their collars are of khaki in a dark shade for the privates and a pale shade for the officers—for there are real military women officers in England now. The shoulder straps of all the uniforms are inset with colours, varying for the different services—blue for headquarters, orange for administration, scarlet for domestic, brown for clerical, claret for mechanical, and purple for miscellaneous work.

BRITISH WOMEN WAR WORKERS

There are many other British women wearing uniforms and serving the government with just as great efficiency. Besides motor and hospital organizations, more than seven hundred thousand women are making munitions and more than sixty thousand are members of the Land Army. They are far ahead of us in numbers, although we have started in with a true American enthusiasm that promises to do great things before the war is over.

It is a little difficult to state just what women war workers are recognized officially by the United States, for apparently our Government feels for its friends the same varying degrees of intimacy that an individual may feel for his. The Army nurses, for instance, many of whom were Army nurses before the war, are accepted as part of the regular Army family and treated as such. It has been stated that very soon they will receive Army commissions, as do the nurses in the French and British armies. The yeowomen of the Navy, who do clerical work on shore, are much newer acquaintances and are on the same footing as the rest of the Naval Reserve—which is like being an "in-law" of the regular Navy. The Radio Corps, though not one of the family, has been on very intimate terms with the Government ever since it began to furnish instructors for classes of drafted men training for the Signal Corps in the Army. In fact, some individual members have been taken into the family, as inspectors and radio operators. The Motor Corps are greeted cordially, and there are ever so many other organizations with whom the Government is fast gaining more than a bowing acquaintance. Indeed, it is quite certain that before the war is over, the Government will have a tremendous number of women on its calling list.



It's enough to make one want to be a farmerette in devastated France, just to see this blue denim uniform with its trim laced breeches; from Abercrombie and Fitch

A recent article in the Army and Navy Journal stated that already there were twenty official women's uniforms in the United States, but no one knows how many more there will be before this issue makes its appearance in public. The great majority have a short skirt and a coat cut like an English officer's. The uniform of the Motor Corps of America is of khaki, made in this fashion, and has a blue band on the round cap and collar and insignia resembling the British Royal Flying Corps. The uniform of the Motor Corps of the National League for Women's Service differs only in the shape of the cap, which resembles an aviator's, in the insignia, and in the fact that a green band is worn on the cuffs in place of blue. The Radio Corps wears the selfsame coat, skirt, and aviator's cap, with a metal "flash" for the insignia and a shoulder band with "Radio Corps" in white letters on a black ground. They also have a long rain-proof cape for stormy weather, khaki colour on the outside and black on the inside. Two of their members, however, who are working in the Marconi shop preparatory to going overseas, have instituted a uniform which is fast becoming popular with the other workers. They wear overalls of the usual plebeian checked material over a smart white blouse with a dark Peter Pan collar and cuffs to match.

RED CROSS UNIFORMS

The Red Cross authorizes ten fundamental uniforms with varied insignia indicating different branches of service. The one worn by the workers in France is similar in design to those already mentioned and is made of grey whipcord and worn with a stitched hat of the same material. There are



The yeowomen of the Navy wear a blue Norfolk suit with insignia on the sleeve which proves that they are rated just as are their brothers, the yeomen; from Abercrombie and Fitch

also several medical units wearing similar uniforms, each varying slightly from the others. The costume of the Red Cross nurse in Europe is of grey wash material, worn with a white cap and a blue cape lined with red.

The yeowomen of the Navy wear a blue Norfolk suit, a white shirt, a black tie, and a black sailor hat. Their insignia, on the sleeve, has crossed quills and red stripes showing their rank, exactly like the insignia of a yeoman. A similar uniform is worn by the telephone unit of the United States Signal Corps, with crossed flags on the collar and a sleeve band with a telephone mouthpiece embroidered in blue.

A particularly attractive uniform is worn by the farmerettes working under Miss Anne Morgan in devastated France. They wear a blue denim coat and short skirt with about six inches of blue denim breeches showing above the tops of their high boots. A blue shirt, a blue Windsor tie, and a stitched hat of blue denim complete a costume that might well make one want to be a farmerette, too.

Among the many other uniforms are those worn by the munition workers, consisting of a blouse and overalls; the employees of the Shipping Board, consisting of a forester green cotton gabardine skirt, a white blouse, and a green mushroom hat of straw. The employees of the Food Administration wear a one-piece dress of blue cotton with cuffs and a peaked cap of white piqué; the Y. M. C. A. workers, a grey green whip-cord suit, a dark green cape, and a horizon blue hat; and the Y. W. C. A. workers, an olive drab suit with a Norfolk coat, worn with a heavy dark green traveling cape. All of these uniforms have their own insignia, showing that they are officially recognized by the Government.

One need not add that to-day a woman in a military uniform is too familiar a sight to cause any one to stop or look or wonder. But it is a sight that may cause one to think and to realize that the women of America, like the women of England and France, are lining up behind the men and making ready to work and fight if need be for the country that is dear to them and for the cause of democracy.

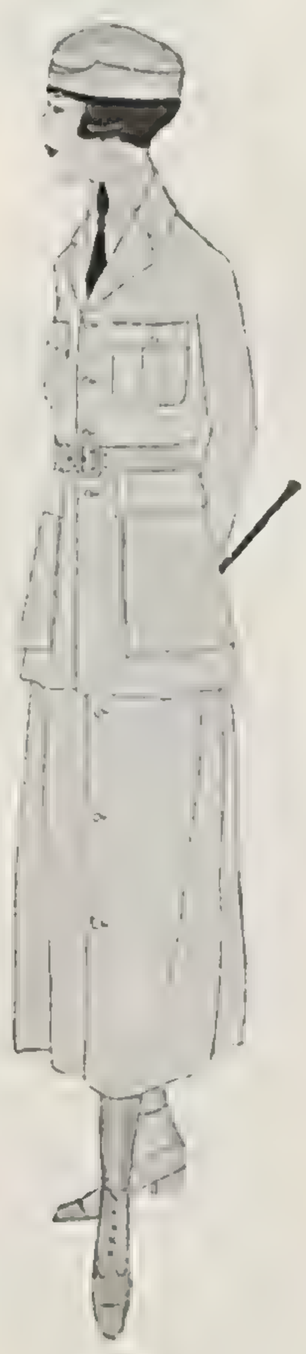


Sarony

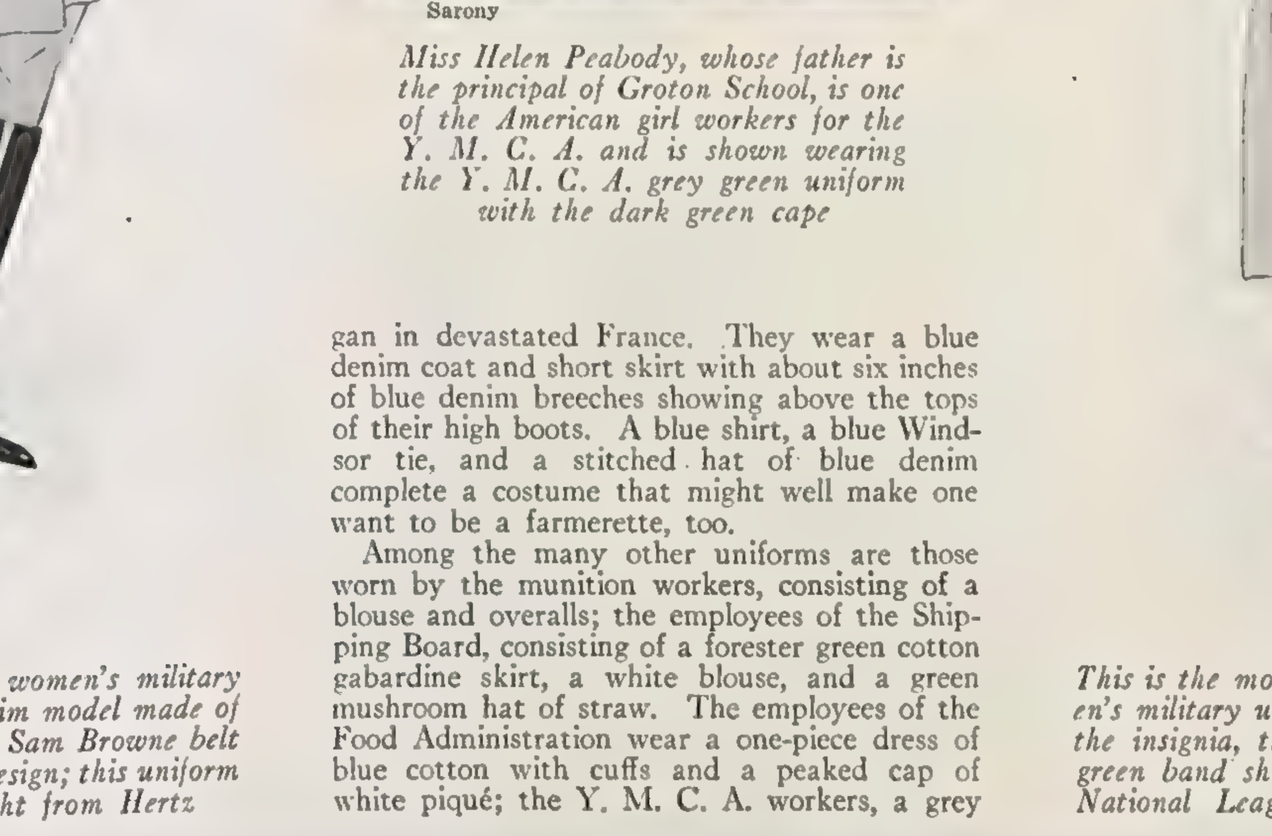
Miss Helen Peabody, whose father is the principal of Groton School, is one of the American girl workers for the Y. M. C. A. and is shown wearing the Y. M. C. A. grey green uniform with the dark green cape



Should the need of a women's military riding-suit arise, this trim model made of khaki and worn with a Sam Browne belt would be an excellent design; this uniform and that at the right from Hertz



This is the model for many of the women's military uniforms, but the trim cap, the insignia, the special buttons, and a green band show that it belongs to the National League for Women's Service



© Paul Thompson

This group of Red Cross canteen workers meets troop trains at various terminals and distributes coffee, sandwiches, cigarettes, and other comforts to soldiers on their way to join our Expeditionary Force in France

"IF YOU CAN'T *be* GAY, *be* GALLANT," SAYS PARIS

A DISTRACTED friend wrote me from New York that she is in despair because it is going to be impossible, after this, to obtain frocks from Paris, as the dressmaking houses of Paris are going to close. At first I laughed at this news, but after a little reflection, I began to ask myself if the idea were not rather more important than I had thought at first glance, being, as I am, on the spot. At a distance, this false report might have serious consequences; credulous people might easily place faith in this "*canard*," as we call such a rumour: and who knows whether, if it were circulated in the form of accredited news, the business de luxe of France might not suffer severely? But are we not to suspect in all these unfounded tales the inextinguishable fire of German propaganda? I saw a clear light, at once, and without hesitating a moment, I started to make the round of the great dressmakers and to learn the facts of the case from their own lips in order to speak with authority.



CHANEL

One needn't regret covering the loveliest summer frock if this coat is the cover. It's of lustrous black satin outside with a glimpse at all the edges of the black and white tartan that lines and trims it



JENNY



CHANEL

The part of this costume that shows in the sketch is a summer coat of tan jersey banded with brown rabbit fur, but underneath is a lining and a blouse, both of white-dotted rose foulard



JENNY

(Middle, above) Jenny has woven any amount of daintiness into this crisp summer frock. White stitches trim the blue and white muslin skirt, and rose plaited organdie veils the white organdie blouse with its row of Irish buttons and its sash of blue faille

This dotted linen frock pretends to be puritanical, for its white embroidery belt demurely keeps the wearer's arms away from mischief,—but its organdie collar, its tiny pink faille ruffling, and its pink muslin underskirt indiscreetly give its frivolity away



PAQUIN

A frock of black malines lace and black net is always a delightful dinner companion, but especially when it is overflowing with Paris fashion points, as is this one on a foundation of white English embroidery

I returned more than reassured, for now I can not only deny the rumour, but also reassure the women who have always put their faith in French fashions. Not only will all the dressmaking houses remain open, but during the month of August they will invite all the buyers to visit them and admire collections as numerous and varied as those of former years. The creative genius of the designers, far from being suppressed, has been stimulated and, in order to defy these malignant rumours, will prove itself more vital than ever.

AT THE RESORTS

At Deauville, Biarritz, and all the resorts which are celebrated for their fashions, branches have been opened to accommodate those who keep up their elegance away from Paris as well as in it. As women are dressing prettily in the evening at their villas and at the hotels, the dressmakers have followed them to offer dainty fragile frocks and fantasies, and these offerings have met with the greatest success. Almost everywhere one sees the names of those who cater to our desire to be "well dressed."

I am writing to a friend in New York to ask her to do everything in her power to spread the news that the working women of Paris have not all devoted themselves to the manufacture of uniforms and that the best of them are still guarded like precious treasures, so that they shall "keep their hands in." They have never ceased to handle the thin tissues and lovely fabrics which Paris reserves for her most valued clients—clients whose needs have been somewhat modified by the necessity of war, but who, to-morrow, at the great fête of the consummation of peace, will show themselves more astonishingly, more unexpectedly gowned than ever.

So, my dear friends, tell your world that I, myself, accustomed as I am to seeing the creating of all sorts of lovely things in our ateliers, am positively touched, yes, that is the word, at the thought of all the energy and the imagination which has been lavished since the war. Whether inspired by competition or by doubt, French genius, along its own particular national lines, is always striving to surpass itself, as our heroes surpass their own physical strength when called upon to attack. Tell people this, and never doubt for an instant that you are telling them the truth.

THE PARIS OF TO-DAY

Could I be so calm, if I thought that our industries were in such danger? Paris is so fine, so worthy of herself, of such different bearing from that of the spring of 1914, that one can but be proud. I traverse the length of the rue des Tuileries on a fine morning and find myself enveloped in the beauty of the buildings of the Louvre, placed like gates to this little street, so short and yet so wide that it seems like the aristocratic avenue leading to some old dwelling. The beauty of the sky matches the beauty of the trees. The scarcity of vehicles, the relative silence which surrounds me, make me dream of those pre-war days when we were so busy that we had hardly an hour for ourselves. Luncheon *au cabaret*, dinner for which we had to make a *grande toilette*, the Opéra, the Ballet Russe, the garden parties at the embassies, all were crowded into our day, as well as the innumerable fittings to prepare for them.

Times have changed, but everywhere one is conscious that a great renaissance of all the arts is developing and that the artists, while their activities are paralyzed by the war, are forming a new conception of art. In the meantime, we pursue the even tenor of our way, we go and come, we hold exhibitions, we meet for a thousand purposes, we run off to the station to bid farewell to a friend or to welcome a *permissionaire;* and for all this we must dress just a little in a jersey frock or a fluffy one, according to the circumstances. In the evening, a few daring women are wearing their pearls again and cutting down the necks of their gowns. Why be vexed with them? Isn't it admirable to remain pretty in spite of everything?

At bathing time, a striking costume of tricot, even more eccentric than usual, is increasingly fashionable. The one sketched in the middle on page 40 has a collar, cuffs, and pockets striped in yellow and blue, with a blue girdle, while the waist is a violent yellow. Not all women may permit themselves to wear the little cap, for it is only attractive above a face of twenty years or thereabouts. The suit at the upper left on page 40 is of dark blue with a very new chemisette with a rolled collar of striped pink and black jersey. Light colours



Séeberger Frères

This successful bit of exterior decoration, seen in the Bois, is a Premet suit of beige gabardine with a smart waistcoat of white printed jersey embroidered in beads and a hat from Reboux



CHÉRUIT

Strange flowers are blooming in Paris this season; those that make this summery girdle have petals of the same cream twill that makes the rest of the frock, with black centres to match the black embroidery



MARTHE GAUTHIER

What more could one ask of a perfect summer's day than a beach for a background against which one may wear a frock of blue jersey with a gaily striped vest and a rolled collar of rose and black jersey?



CHANEL

Brown foulard with a pin stripe of white allows neither cut nor trimming to divert it from the straight and narrow way that so many dresses follow this season

are the most distinguished, and they are rarely used alone. At the upper right on this page a new note is shown in a frock which was seen on the golf links at Deauville. It has a skirt of white cotton crêpe mounted on a very long waist, with the corsage of pale blue shantung on which squares of gold have been painted. This is a real mélange of the fantasies of Bakst.

Dining at the hotel, I saw several pretty models and one particularly original one. The foundation of this dress was of white English embroidery, one of those lingerie frocks which we wore so much before the war without thinking ourselves very much dressed. But to-day, like a symbol of the serious moments which we



MARTHE GAUTHIER

One just couldn't help feeling cheerful in a coat of sunny yellow tricot with collar and cuffs and pockets striped with bright blue and yellow and a belt of blue

are livng through, this foundation was veiled with thin black malines lace and black net. It was girdled with a belt of black taffeta which ended in a big knotted puff in the back. The result, sketched at the upper left on page 39, was charming. A more elaborate gown was of pink handkerchief linen and white embroidery, signed Jenny, and quaintly made with the sleeves fastened to the waist by the embroidery belt. This frock is shown on page 38.

SPRING DAYS AT VERSAILLES

The first fine days brought a number of Parisians to Versailles for the afternoon or for a stay of several days. The day of the "Travaillistes Américains" was particularly soft and charming, the first warm day after a long siege of cold weather. Versailles wanted to be very gallant and received its visitors under a favourable sky, according to the old expression which says that perfect weather is that which is neither too hot nor too cold. All the trees were in their new foliage, greener than ever, and above all were the dirigibles, a modern note which was an interesting contrast to the historic memories of Versailles. After walking about the palace and the Trianon, the "Travaillistes" went back to Paris where the Opéra Comique was calling them. The Parisians who came with them stayed on to dine in an old corner of old Versailles where a few famous old restaurants still have their clientele of gourmets.

(*Continued on page 92*)



MARTHE GAUTHIER

Its skirt is white cotton crêpe and its collar and cuffs are organdie, but the rest—and this is the important part of it—is a Bakst-like bodice of light blue shantung with big painted gold squares



CHANEL

A coat of tan jersey cloth trimmed with brown rabbit fur matches the skirt of this country costume and is sketched in the middle at the right on page 38

"VOILA," SAY THE MILLINERS OF PARIS

The Summer Hats of the Parisienne Are the Expression of Her Delightful French Personality



LUCIE HAMAR

A king's blue taffeta crown and a plaited brim of bamboo straw called "bambin" make a hat that suggests in shape and design the handicraft of the East



VALENTINE ABOUT

Not even that famous pagoda "lookin' eastward to the sea" had a more charming location than this one of blue and white Chinese crêpe, lined with pink linen, worn with an apron to match, bound in old-rose chenille



LUCIE HAMAR

Smocking has long been included in every woman's summer plans, but in a hat of smocked organdie with a band of skunk fur it takes on new fascinations

NOW that there are so few social gatherings in Paris, and every one is dressing as economically as possible in view of the war tax on clothes, there seems very little reason to look for innovations. Summer is here—well, a straw hat trimmed with ribbons, without feathers or aigrettes, is all one needs in order to look well in a summer when elegance is necessarily limited; thus reason those women who are little concerned with the questions of the day which are so vital at the present moment. But the makers and the women who think, argue quite differently. The makers continue to create, and intelligent women continue to wear their creations and by so doing to set an example to others of how to prevent the extinction of one of our most important and vital industries.

This summer, consequently, will mark a renaissance of millinery such as has seldom been seen. We shall have straw and silk, of course, but we shall also have hats of organdie as transparent as a veil with a border of monkey fur. We shall wear hats of that same chintz we use to decorate our bedrooms, with big flower designs that will make our heads look like the gayest of gardens.

NEW MATERIALS AND TRIMMINGS

I have seen a pink batiste hat embroidered in French knots, like a baby dress. Heavy gold or silver lace with a cord of brown or black silk is used on light silk toques of the period of "Le Malade Imaginaire." If flowers are used, they may be of silk, painted by hand. Various symbolic ornaments are used instead of feathers, with very novel effect, one must admit. Light hats will be faced with dark colours becoming to the face, or this scheme may be reversed for variety. Did it ever occur to you that a light linen hat could be trimmed with serge? Probably not, but some of the Paris milliners have done this with great success.

This is an extraordinary summer for hats, not so much in the way of new shapes as in the amazing variety of materials and trimmings, a thing all the more remarkable at this moment when there is such a lack of workmen. If I should hear to-morrow that a fascinating "Ace" had made his fiancée wear a small biplane, perfect in every detail, I should believe it. The one thing every one is striving for is novelty.

Besides all the new features of this summer's hats, the veil has been revived to great effect.



LEWIS

"Cherchez le voile" is the motto of many a French milliner this summer. When just the right veil, of very thin black lace, has been found, it is allowed to drift back from an Italian straw hat, lined with pink taffeta and trimmed with brown and pink velvet marguerites



VALENTINE ABOUT

A white linen hat, crowned with a little ruffle of moss green taffeta, puts up a becoming defense against the sun in the shape of a black lace veil with chenille scallops, and a tendency to float out behind the wide drooping brim on the slightest provocation in the most distracting fashion



VALENTINE ABOUT

This seems to be a case of "take down the shovel and the hoe, and hang up the old banjo," and in these days of war gardens, what could be a more appropriate trimming for a pink linen hat than these two garden tools in green linen, tied with a small bow of black ribbon



VALENTINE ABOUT



LEWIS

As if corn coloured Italian straw and white lace through which silver ribbon is run hadn't sufficient fascinations of their own, a facing of brown tulle has been added "for coquetry," as the French love to say. Brown fur accentuates the wide line of the brim

Veils of all sorts are in evidence, patterned and plain, of fine mesh, either falling over the face like the veils of the Second Empire or thrown back in order to make an enveloping cloud to soften the effect on the face of a landscape blazing with sunlight. Veils are a charming coquetry which women have done well to take up again, for in feminine hands they become potent charms. We shall even wear, this year, long flowered scarfs, chosen to match our hats, and wound about our necks and shoulders—floating—veils like Isolde's, which she used as a signal to her lover, but which will also serve to keep off the too ardent rays of the sun. An amusing and very characteristic veil was one embroidered in chenille motifs, enveloping the toque and the face and draped under the chin in such a way as to make the face and hat look like a well tied up little package. The effect was especially bizarre in view of the elaborate make-up used by the pretty woman who wore it. This sort of toque must necessarily be of one striking colour and made of flowers without the addition of leaves.

A veil called "wolf" is the favourite with women who have pretty mouths. It has a very close chenille pattern to just below the nose, and the rest of it is of almost invisible tulle, showing the lower part of the face in all the charm of a perfectly shaped oval chin.

J. Ramon Fernandez.



JEANNE DUC

Polka dotted blue foulard is the latest material that Paris has chosen to use for a hat-brim. The crown is made of a new straw that looks like coarse hair and is called "chanvre" (hemp). Two large pink field flowers are the only trimming

A chintz hat with a lining of pink linon seems to have become very much involved in a pleasant and frivolous relationship with yards and yards of pink ribbon, much to the advantage of both the contracting parties



JEANNE DUC

Two narrow rows of blue crin straw edge this big white organdie brim, and the marguerites of white silk are outlined by a tiny painted blue edge. The whole thing has "jeune fille" written in every line of it, as only the French can write it

''QUAND MÊME''

Paris "Carries on" in Spite Of War, and the August Openings Will Be as Usual

PREMET
Robes Manteaux Lingerie Fourrures
LOUVRE 00 15 CENTRAL 00 15 PRIMECTUM PLACE VENDÔME N° 6 A PARIS

Paris, May 2, 1918.

Sir:

Following the visit of your very kind representative in Paris, we are happy to confirm the fact that our ateliers will continue to work and that our Salons will always be open for the reception of our distinguished clients.

We shall be much obliged if you will inform our American clientele that we shall always be at their disposal to present to them models of our own creation which we establish each season and each half-season. In a word, the house of Premet will continue to work as in the past; all our staff are at their posts, and no modification has been made in the existing state of affairs by the different circumstances of the war.

Thanking you for the kindness which you have always shown to the house of Premet, and the cordial recognition which we have always found in your esteemed paper, we beg you to accept, Monsieur, the expression of our cordial devotion.

Premet

DURING the month of March, the fashion world of New York was startled to read in the daily press as well as in the trade journals, that the great dressmaking houses of Paris had almost decided to give up their semi-annual exhibitions of models. These reports said that the response of the foreign buying public had not been liberal enough to warrant the tremendous outlay of money and effort necessary to prepare the usual collections. Increase in prices of materials and shortage of labour, as well as the falling off in the number of foreign visitors to the openings, were quoted as sufficient reasons for the abandonment of the mid-summer and February displays.

EXPOSITION UNIVERSELLE DE 1900 GRAND PRIX
CHÉRUIT
WORMSER & BOULANGER
TÉLÉPHONE LITTRÉ PARIS
TÉLÉGRAMMES 00 15 010 00

Paris, May 3, 1918.

Monsieur Ortiz:

We are much surprised at the rumours, absolutely without foundation, which come to us from America concerning the collection of our models of the month of August, which certain Americans pretend that we shall not make.

Believe, Monsieur Ortiz, that this idea is very far from the truth for us, for, since the war, we have never ceased to present our collections on the regular dates and to make them as important as in the past.

All the industries of de luxe woollens and silks furnish us with all that we desire, and as far as that goes, the tissues have never been more beautiful and varied, woollens as well as silks.

We shall prepare our collection for August, persuaded that it will be as well selected as former ones, because we have been greatly rewarded by our success each season.

We shall continue the same effort to show the world that France keeps up her courage, and retains "quand même" her traditions.

If you desire to publish this letter we very willingly give you the authorization.

Receive, Sir, the assurance of our perfect consideration and distinguished greetings.

Wormser & Boulanger

Jeanne Lanvin
22, Faubourg St Honoré

Paris, May 3, 1918.

Dear Sir:

I am astonished to learn that in the United States, rumours are current that the big dressmaking houses intend to close.

As far as I am concerned, I do not see why we should close. Business is almost normal, and our American clients who are here at the moment, predict to us a great revival of business in this country (America) after the uncertainty of the first days of war.

Not only shall I prepare my winter collection as usual, but I have just created branches in Biarritz and Deauville, to respond to the demands of my French clientele.

Here is, I think, the best answer which one can give to these false rumours whose identity and purpose one divines only too well.

Accept, Sir, the expression of my distinguished sentiments.

Lanvin

Vogue felt sure that no such step was contemplated. Any such abandonment of enterprise on account of the difficulty of its accomplishment is false to the spirit of France, which has been manifested so gloriously since the beginning of the war. Inquiries were therefore instituted by Vogue's Paris office, and the answers from many of the leading houses are reproduced here in translation and in facsimile on page 32. Since these letters were received, Vogue has obtained additional information to the effect that other leading French couturiers will continue to uphold their traditions in the same way. Every house of importance will hold its usual opening in the early days of August.

PAQUIN
3 RUE DE LA PAIX
PARIS
30, DOVER STREET
LONDRES
TÉLÉPHONE
PAQUINTES PARIS

Paris, May 3, 1918.

Sir:

You have told us of certain rumours which are flying about the United States, saying that the dressmakers are closed or are on the point of closing, and, as a consequence, that it will be useless for our American clients to come to Paris next season, as they will find no materials to buy.

We wish to protest. We have, since the beginning of the war, tried to maintain the vitality of our business, and we have created each season a collection as complete as those before the war, and we have no intention of changing our method of proceeding now.

Please tell your readers that they will find our winter models ready on the usual date, as well at Paquin's as at all the other houses, as you can easily have confirmed.

Please accept our most earnest greetings,

Paquin

JENNY
TÉLÉPHONE ELYSÉES 47 33

Paris, May 2, 1918.

Madame Director:

There are rumours, it appears, tending to spread the belief that the dressmakers will not show their winter models. For my part, I protest energetically. On the contrary, I am going to make a large and beautiful collection, and I sincerely hope to have, as usual, the visits of our good friends the Americans.

I beg you, Madame, to accept the assurance of my distinguished sentiments.

For Madame Jenny,

Pour Madame Jenny
H. Cheruy

Doeuillet Ltd
9 Place Vendôme Paris
26 Hanover Street London W
Tel Central 4107

Paris, May 30, 1918.

Dear Sir:

In response to the inquiry which you have sent me on the subject of certain spreading rumours which are circulating in the United States concerning the great dressmaking houses of Paris, and giving the impression that we shall not create any new collections for the coming season, I can assure you that as far as my house is concerned, the actual events will not change in the least my method of proceeding, and that this year, as in preceding ones, I shall create and show in the early days of the month of August, on the usual date, a collection of models for the autumn and winter.

The American clientele may, consequently, come to Paris in all confidence, with the assurance that they will find, at my house as at my confrères', very complete collections, which will certainly not lack interest for them.

Please accept the assurance of my distinguished consideration.

Doeuillet

The RITZ *and the* RACES ATTRACT NEW YORKERS

New York Society Gives Its Enthusiastic Support to a Meet of the United Hunts Association



© Western Newspaper Union

Mrs. Devereux Milburn wears a gown that is tight about the feet and has its fashionable neck-line softened by a novel collar



This chic widow was seen lunching a short time ago at the Ritz with one of the British officers who are here with the Recruiting Commission



© Western Newspaper Union

Mrs. Ogden L. Mills, in a dress that fell in skilfully draped lines, was a noticeable figure among the well-dressed women seen on Fifth Avenue

FLAGS at half mast and heads uncovered to the rain, New York has paid its tribute to a hero. Along the dusky chasm of Fifth Avenue with its long rows of grey buildings stiff and impassive like soldiers at attention, passed a funeral cortège that was eloquent of both the pathos and the solemn grandeur of the war. Not since the beginning of the war has New York looked upon anything more impressive than the funeral of Captain Antonio Silvio Resnati, the young Italian aviator who met his death on the peaceful training field at Hempstead after a career of singular daring at the front. The occupants of the homes along the Avenue gathered in their windows to pay tribute to this man who had been a familiar figure in the social life of the city. Throngs of his countrymen recruited from the remote districts of New York stood on the sidewalk, oblivious of the downpour, to do homage to this hero of all patriotic Italians. Slowly and almost silently, like a succession of scenes from some dignified old pageant, the procession moved along the Avenue. First a mere handful of rain-beaten men in khaki with reversed muskets and drums sounding the muffled beat which set the slow pace. Then a long line of automobiles banked high with flowers—blue, mauve, yellow, and rose, fresh and fragrant from their drenching, soft notes of colour in the grey of the dreary afternoon. Priests of his native Italy clad in civilian clothes trod slowly before the gun carriage, draped with the flags of Italy and the United States and bearing the body of Captain Resnati. On the flags lay the sword, coat, and cap in which this young officer had so many times passed, a gallant and dashing figure, along this same thoroughfare. Scattered companies of slow marching men, visiting members of the various allied armies, Italian, British, and French came next, walking without formation. Here and there a familiar face stood out, as, for instance, the serene countenance of Lieutenant Henri Farré, the aviator artist, the exhibition of whose war pictures was one of the most impressive of recent propaganda works. Then passed a company of French soldiers with muskets lowered after the dramatic fashion of France and the famous Garde Republicaine band of France marching to the strains of Chopin's solemn march. A delegation of well-known Italians, headed by Enrico Caruso, followed, and after them came motley groups of Americans of Italian descent assembled under the garish banners of various organizations,—an unpicturesque but impressive tribute to the young aviator and his work.

Further up the Avenue where Saint Patrick's Cathedral pointed its long grey spires into the leaden sky, other crowds waited. Their patience was rewarded earlier in the afternoon by the sight of the dead aviator's great biplane which flew low over the Avenue, a noisy strident thing bent on a strangely gentle errand, for instead of the deadly missiles for which it was fashioned, it dropped roses in the pathway of its master. The machine was piloted by Captain Ugo D'Annunzio, son of the Italian playwright and close companion of the dead flier. Since their arrival in America these young men have been two of the most gallant and interesting figures about town, and a photograph of them in their aviator's uniforms appeared in one of the recent issues of Vogue.



© Central News Photo Service

This photograph of Mrs. J. Gordon Douglas shows how effective a mourning costume may be if every detail is carefully selected

THE SECOND RED CROSS WAR FUND

Placarded from end to end with the emblem of the Red Cross, for one full week Fifth Avenue was a fair hunting-ground for the patriotic helpers of this organization. By measures gently persuasive and others distinctly suggestive of force, willing victims were separated from superfluous and non-superfluous coins and greenbacks. Appeals for help from the majesty of the law were utterly ineffective, as quite obviously the blue-uniformed guardians of the peace were in collusion with the white-gowned and white-veiled bandits who held up every one who dared to venture upon the Avenue either in a car or on foot. Flags stretched across the roadway effectually blocked the passage of cars while the Red Cross workers did their deadly work with the occupants. At every street corner pedestrians were beset by energetic pleaders for the



Miss Audrey Hoffman and Miss Marion Tiffany allowed no exciting moment of the United Hunts Association races at Belmont Park Terminal to escape them

cause of mercy, who seldom met with an unsympathetic response. A great sailor lad with a megaphone was one of the most successful of the collectors; six feet four, young, bronzed, and serious, he strode along the street exhorting the passersby to do their duty. In his wake followed a small sailor lad whose duty it was to collect the coins which the passersby willingly offered at the exhortation of the eloquent young scion of the Navy.

The parade which opened the Red Cross drive in New York was a gigantic spectacle. Headed by President Wilson, who took a short "vacation" from his work at Washington to take part in the procession, it made its way down the Avenue. Thousands upon thousands of women from all the various branches of the service marched, clad in the picturesque garb of the Red Cross—so vast an army of women that a crusty old bachelor, standing in his club window, was heard to remark in a tone between fear and pride, "I never dreamed there were so many women in the world."

AT THE RACES

Though the amateur races at Piping Rock and Hewlett Bay Park were dispensed with this season, the first meeting of the United Hunts Association at Belmont Park Terminal had much of the éclat of the private meets. Society turned out in force and many of last year's favourites of the field were on hand, though most of them failed to distinguish themselves. Mrs. Payne Whitney's brown mare, Cherry Malotte, who last season made such an excellent record, succeeded only in coming in third in the Great United Hunts Steeplechase Handicap; and in the feature race of the day, Exterminator, the winner of the Kentucky Derby and one of the reported big horses of the season, made an exceedingly poor showing.

Mrs. Morgan Belmont, in a suit of violet jersey cloth with a drooping hat of soft grey blue, made a graceful figure as she gave the events her customary close attention. Miss Katharine Porter, chic and slender, wore to great advantage a gown of blue serge with a cool collar of white organdie, a black hat, and a distinctive tracery veil. The younger element turned out in force. Miss Lucile Baldwin had a number of cavaliers in attendance, including a picturesque Scotchman and several bronzed young Naval aviators. Miss Audrey Hoffman and Miss Marion Tiffany gave close attention to the events and were sketched as they perched on one of the fences in the field to watch the feature event of the day. Mrs. Jerome Bonaparte looked exceedingly well in a dark blue gown with panels of blue Georgette crêpe at the back, giving a graceful straightness and slenderness to the figure. Many capes, most of them dark, were worn, and if there is ever a time when a cape appears to advantage, it is on the race course. There is as yet no diminution in the smartness of this garment, though its widespread popularity argues ill for the duration of its vogue.





(Left) Mrs. Morgan Belmont in a suit of violet jersey cloth and a soft grey blue hat gave the races her customary close attention

THE DEVELOPMENT OF SUMMER FASHIONS

It is interesting, indeed, to watch the development of the various early summer modes. When first presented they have a decided "Take me or leave me, but I think I'm rather nice," air, but soon they acquire great *savoir faire* and very plainly say, "We are the chic thing; if you want to be fashionable, follow us." What happens is this: the French models are scattered abroad; they are changed and disguised a bit, Americanized in fact, and finally, at mid-summer, we realize that the accepted style is really a combination of various early tendencies. It is true, too, that this year the simplest styles are considered the smartest. The earliest rumours spoke of chiffon and satin, and to-day the most fashionable and conservative New York women are choosing chiffons in dark shades as their preferred material for street frocks; navy, brown, and black are the chosen colours, while silver grey and sand colour are used in gowns for tea and reception wear. These frocks are practically untrimmed, except, perhaps, for a small collar of batiste delicately outlined with embroidery or one of net trimmed with very narrow fine lace.

Chiffon is the accepted material for the summer evening gown, as the opening of the roof gardens at the Ritz and the Biltmore proved. Never have the colours seemed so lovely—pale grey, grey blue, orchid rose, flame colour, corn yellow, and a pale, very pale, orchid. A gleaming copper colour was the newest shade. The most interesting thing about these gowns is that they are absolutely without trimming. Usually they are made with drapes and overskirts, uneven, and seemingly without end. Very sheer are the stockings that match, and slippers of gold or silver brocade accompany them.

AN EFFECTIVE AFTERNOON COSTUME

A most unusual costume for afternoon was worn at a recent tea and musicale. A Callot gown in black "blocked" satin—the newest and smartest form of satin—having one square block more shiny than the other, was made entirely without trimming, but in the softest of draped lines. A triple strand of tiny pearls was the only jewellery worn. The hat was a large picture shape in black taffeta, also without trimming, but very effective on account of the drapery of the full tam-o'-shanter crown. But most interesting of all were the sheer openwork black stockings and the wonderful black and gold brocade slippers with large square buckles of jet. The distinction of this costume in sombre black, relieved only by a pearl chain and brocaded slippers, was indeed striking.

The subject of footwear brings to mind the predominance of white shoes and the general use of stockings to match the colour used in the costume. A popular combination is that of wearing white shoes with sheer black stockings, and buckles of jet or black enamel. Stockings are either plain and very sheer or with an openwork effect. Clocks are very little in evidence this year.

A great many people are searching for something new to take the place of the sweater, and although many things have been tried, few are satisfactory except the wool or silk mesh sweater. An exception was one seen at Piping Rock the other day. It was in deep bronze colour matelassé silk, lined with chiffon, and where the lining joined the matelassé there was a faint line of gold braid. With this was worn a cream white gown and a large hat of tulle. This type of hat in tulle or chiffon is worn both in the afternoon and in the evening with soft gowns of tulle or chiffon. Many of these gowns are of gold or silver coloured tulle or lace over an underdress of shimmery black satin.

Miss Sheila Byrne (at the left) and Miss Lucile Baldwin are wearing two chic hats. Miss Byrne's is of old-blue straw, and Miss Baldwin's is of rose coloured straw with a wreath of field flowers



(Right) A group of dashing Italian officers gave a cosmopolitan air to the dining-room of the Ritz where the smartest New York people meet for luncheon



(Below) An informal dinner gown of pale orchid chiffon over orchid crêpe meteor is made simply, as befits the drifting together of such lovely clouds of colour. The crêpe meteor is draped softly over the shoulders, and the half sleeves and the main part of the bodice are of chiffon. The only trimming is a fringe of crystal and pale orchid beads which are used to finish the ends of the sash. The charm of the gown is its softness of colour and material

(Below) A daytime frock of black satin gives an excellent opportunity to indulge in a wide black moire sash tied in one of those big bows with long ends that have attached themselves to so many of the newest dresses this summer. The large natural coloured leghorn hat is trimmed with the last word in new flowers, even in this season when milliners have been culling blossoms in strange byways. These are cut-out bits of crêpe-bound leghorn



Whether you take your tea with lemon or cream, you would surely want to take it with a lovely lady in a pale sand coloured frock of Georgette crêpe and a large hat of black net with one black ostrich tip curling out from under the brim. The dress is made with a deep yoke and a high princess line; a double skirt lies in narrow pleats, and hem and overskirt alike are finished with a narrow binding of sand Georgette. A narrow belt is tied loosely around the natural waistline and crosses and ties at one side

POSED BY MARGARET LINDEN



Baron de Meyer

These Mid-Summer Clothes from Bergdorf Goodman Avail themselves of Their Right to Pale Colours and Delicate Materials





Whether it's a night with fireflies and starlight, or all black and white with moonlight, no summer evening can be properly enjoyed without a frivolous and inconsistent summer wrap. This one of battleship grey chiffon has a deep collar trimmed with bands of grey squirrel, as soft as mists that lie in the valleys after sunset. The gowns on this page and the one opposite are worn by Miss Margaret Linden, who won such popularity in "The Three Bears"

This charming evening gown is made of the colours of morning-glories in an old-fashioned garden—blue and plum colour. A dull French blue satin sash faced with deep plum coloured silk is looped from the back the entire length of the skirt and tucked in at the loosely draped bodice; the elbow length sleeves of French blue net are finished with circular ruffles of the net, bound with narrow double rows of the satin

Baron de Meyer

TURBANS AND VEILS OF EASTERN TEMPERAMENT PROVE THEIR RIGHT TO GO A-MOTORING

MODELS FROM BRUCK WEISS



Silk fringe has often been a happy ending, but here it is almost the whole story of a cape and turban. So many rows of it travel round the taffeta that makes the cape that one would forget that the taffeta was there at all if it didn't insist upon showing itself in that interesting yoke which turns into tie ends that cross at the back. Little pastel coloured flowers are placed at the shoulder and at one side of the turban which, by the way, conceals a shape of blue straw under its fringe

(Below) A versatile veil covers this close little Chinese motor hat of black satin. It's just a veil when one only needs a veil, but its long net length and its wide band of black velvet will turn into a light wrap to cover one's shoulders on cool and breezy summer evenings

(Below) Think of a motor hat that makes one look like a Russian princess in place of those motor atrocities that looked like bathing caps. But here it is—an affair of navy blue satin with an aristocratic peak embroidered in blue and black sequins and a silk picot-edged net veil



This Persian turban is content with being the dark brown satin foundation for a brown net veil that covers the face and trails velvet trimmed lengths. Velvet bows tie the gathers at the top and the band at the neck

Baron de Meyer

SUMMER INSPIRATIONS *from* PARIS

The Endless Ingenuity of the French Designers Has Discovered That Such Humble Things As Small Steel Rings and Bits of Cotton String Make Odd Attractive Trimmings



"The golden glow of the corn fields" has captured even a French designer, for Chéruit has made this whole frock of corn yellow foulard as glistening and golden as a soft tassel of corn silk. There are several excellent fashion points on the skirt—some of them pointing up, some of them pointing down, and all piped with corn yellow silk. A ruffle of cream yellow lace cascades down one side of the front, and there is a wholly original trimming made of plain cotton string. The hat, from Maria Guy, belongs to that large becoming millinery species including all broad-brimmed hats of soft black net and lace

MODELS FROM MacVEADY



A navy blue serge frock is a necessity which offers as many possibilities as any luxury. Under Premet's supervision it may, for instance, be the tucked and buttoned background for such interesting accessories as a surplice collar and cuffs of rose ratine and an individual girdle with blue wooden beads along its blue corded lengths and long tassels of blue silk and blue beads hung with small steel rings. The new severe sailor is of navy blue straw with cherry-dotted blue foulard

Jenny based this sand colour Georgette crêpe frock on an underslip of black satin and then liked the satin so much that she just couldn't resist showing its shining surface to the world in those two long slits on the skirt and the whole front of the bodice. Rows of little steel buttons lined up with military straightness and polished as though for dress parade are the only trimming. The big black hat, smartly tilted up at the back, has black burnt ostrich feathers both above deck and below



Ostrich flues are growing from the centre of the gayest flowers on many a summer hat. This big white leghorn, for instance, is just a bed for a new and yet unnamed floral species with petals of pink faille and stamens that are really long ostrich flues asking gay pink questions



Madame Frances has made a wrap like this for Ethel Barrymore. It is a filmy wrap of transparent black chiffon with rows of black ostrich fringe. The chiffon falls in soft becoming folds and the fringe is charmingly soft and fluffy, as well as being very smart



Since capes and ostrich feathers are having such a highly successful season, it was inevitable that they should meet, as they do on this all-star black evening wrap which breaks into a froth of ostrich flues at its shirred-in top and a fringe of ostrich flues at its rounded bottom. It all happens under a broad-brimmed black tulle hat, faced with pink Georgette crêpe and sprouting ostrich flues at the top of its crown



This designer caught some of the grey mist that is so softening to outlines—some people call it chiffon—and some of the soft grey foam that literal folk call uncurled ostrich fringe, and turned them into a cloudy scarf, wider in the middle than at the ends

Fine Feathers Make New Trimmings for Charming Summer Hats, Wraps, and Frocks



A three-petalled flower of ostrich flues with a centre of rhinestones blossoms best on a gold evening slipper

MADAME LA MODE—or whoever dictates the fashions of Paris—has always been a little stage-struck. Frequently, a fashion that is worn and admired in the popular performances of the day is adopted by this influential personage as her own. And so, of course, when ostrich feathers waved their way triumphantly through two of the most successful dramatic events of the year,—Gaby Deslys's review and the revival of Rameau's "Castor et Pollux" at the Paris Opéra—it was a foregone conclusion that ostrich feathers should have a successful season in the fashionable world, as well. There are ever so many ways in which they may be used—ways less spectacular than the high plumed head-dresses and gorgeous trains that brought them back to favour, but no less amusing.

Jenny was one of the first to see their possibilities, and she used three flower-like tips as the feathery trimming for a frock that is sketched on page 35 of the June 15 issue of Vogue. Other designers have found equally quaint uses for them, and New York is blooming with feathery flowers and trimming and plumes, all contributed by the ostrich. Long flowing plumes curl over the brims of the newest hats, short little tips toss their heads on the more tailored ones, and fringes of ostrich flues foam from the edges of filmy summer fabrics. There are unlimited possibilities for using these fluffy feathers. Capes of chiffon or other filmy materials are particularly attractive trimmed with a fringe of ostrich feather flues. In fact, if you have ostrich feathers tucked away in any box or storeroom, prepare to use them now.



It looks like a lovely shaggy chrysanthemum tossing its head over the shoulder of the simple evening gown it trims, but it's really a cluster of ostrich flues in pastel colours, and the sash ends are fringed to match it

M Y F A C E S

THERE are, perhaps, few crueller sentences than that over-worked remark, "She's a two-faced sort of a person." And yet it is really a fact that these words embody a compliment which few of us deserve. In my own case, for instance, it would be far more accurate to say, "She's a twenty-faced person," or even "She's a forty-faced person." This may seem to be a humiliating confession, but it is the truth. I made this fatal discovery but a few days ago when I met an out-of-town acquaintance while walking on Fifth Avenue. As soon as I saw her I knew that she was an old old friend, but somehow I couldn't place her. I felt, vaguely, that she was from Chicago, or Boston, or Des Moines, or Kalamazoo, or some one of those other suburbs from which people are always coming to New York, but I couldn't tell which,—nor did I know who or what she was. Of course, I knew her, and she knew me, and everything would have been all right if I'd just known what face to wear. But I didn't. I didn't know whether, when in her presence, I usually wore a cordial face, or a smart face, or a superior face, or a grateful face. It was the most unpleasantly undressed feeling I have ever experienced. I kept shifting faces and in between, when I didn't have any on, I felt embarrassingly nude. Then suddenly she made a trivial remark which placed her and labelled her and caused just the right face to slip from its hook in my mental storeroom.

It was this little experience that made me look myself firmly in the face—I mean, the faces. The result was quite appalling. To be sure, the faces worn for the women of my acquaintance are fairly similar, varying chiefly in expression. But when it comes to the men of my acquaintance, faces are very, very different.

For instance, there is one man of my acquaintance who knows even less than I do. For him I have a special highbrow face. It is one of the most successful visages I possess. As soon as it slips into place, all the odds and ends of highbrow information that I've gathered from a careful perusal of the current magazines—lines from Tagore, facts about winning the war, and names of the newest celebrities—take their place in the wings ready to appear at the proper cue. Sometimes my conversation becomes positively intelligent. With the comforting knowledge that my opponent doesn't know enough to doubt, question, or lead me beyond my depth, I dance merrily through—or over—Art, Modern Drama, and Literature—and I've been told that this man considers me a most interesting and well-informed person.

There are, however, certain others who would call my bluff, and for them I have a totally different face. Its most important features are wide incredulous eyes. When I wear it my entire conversation consists of "How interesting. Isn't that wonderful! *Do* tell me more about it. You must have seen a lot and read a lot to know so much." These are the men who really like me.

One of my faces was moulded by the fact that the gentleman for whom it is worn met me at a picnic where I had made the sandwiches. He liked them and decided that I was domestic. In fact, he was so certain about it that he fairly creased domestic lines into the particular face I happened to be wearing. They've stayed there ever since. When he asks to call, everything but domesticity fades automatically from my mind. If I go in the subway I find myself hungrily reading fascinating facts about Lux and Dutch Cleanser and the value of bran in the home. And all the conversations I've ever overheard about the servant problem come rallying to the front.

One of my acquaintances is responsible for my ownership of a somewhat improper face. He is, of course, an extremely stiff and proper person. Indeed, he's so very stiff and proper that the first time I met him I felt called upon to discuss Ellen Key. I don't know much about Ellen Key, but he knew less, and I found his ignorance positively inspiring. The information I gave him was lengthy and extremely good for him, but I fear that it would give that estimable lady a distinct shock should she hear of it. She is, I believe, somewhat advanced, but I think I got about two hundred years ahead of her. He still calls, occasionally, wearing the expression of one who visits Greenwich Village, not because he likes it, but because it is a broadening experience. However, I do not save this face for him and him alone. Not by any means. These are days that demand conservation and efficiency and I use this face as often as possible, instead of searching for a new one.

I sometimes think it would be very nice to find a man with whom one could wear any one of these faces, according to one's mood. But I have never found the man. He is, I suppose, the man one marries.

MARJORIE HILLIS.



Clinedinst Studio

Mrs. William Gibbs McAdoo, wife of the Secretary of the Treasury, who before her marriage was Miss Eleanor Wilson, daughter of President Wilson, led the women marchers of the Treasury Department in the Red Cross Parade in Washington. Mrs. McAdoo is here shown standing at a Red Cross Booth after the parade

THE RED CROSS RAISES ONE HUNDRED AND FIFTY-FIVE MILLION DOLLARS IN ITS SECOND WAR FUND

Mrs. George F. Baker, junior, led her division in the Red Cross Parade that lined Fifth Avenue with six miles of tireless crowd on May 18. Mrs. Baker was captain of one of the women's teams for the drive





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Mrs. F. Egerton Webb had charge of a booth in City Hall Park, New York, where Red Cross contributions were solicited during the week of the drive in New York City. Such booths, conducted by women, in hotels, shops, and parks, on street corners and in front of clubs, lent an incalculable impetus to the drive



Paul Thompson

Mrs. Oliver Harriman is pinning a Red Cross button on a pleased contributor's coat, while Mrs. S. Stanwood Menken holds the box with which she has persuaded so many pedestrians on the New York streets to serve at the Front by proxy

© Western Newspaper Union
(Below) Mrs. William K. Vanderbilt, junior, and Miss Muriel Vanderbilt



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© Western Newspaper Union

Mrs. Arthur Scott Burden, Mrs. Lawrence McKeever Miller, Mrs. Ogden L. Mills, and Miss Muriel Vanderbilt marched together in the New York Red Cross parade. All of them have been indefatigable workers for various War charities during the winter



Press Illustrating Service, Inc.

Mrs. French Vanderbilt, who has been closely associated with war work for the sailors in Newport, led the Red Cross Parade which opened the campaign in that city



Paul Thompson

Members of the Cosmopolitan Club marched to the click of knitting needles and carried their finished product mounted on long poles over their shoulders

Mrs. Leonard Thomas looked very smart in her Napoleonic hat as she solicited Red Cross subscriptions

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Mrs. Frank Bishop was one of the tireless workers in front of the Liberty Bell at the City Hall

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Paul Thompson

President Wilson, with Mr. Jesse Jones at his right and Brigadier-General Dyer at his left, led the New York Red Cross parade





Paul Thompson

The flag bearers, with their large white flags with the Red Cross in the centre, gave one of the many picturesque touches to the parade of the Second Red Cross War Fund drive, beginning on May 20th and lasting until May 27th. The parade, forming at Eightieth Street and marching down Fifth Avenue to Twenty-third, was the most stirring of the many stirring parades New York has seen for many a day

THE LADIES' AUXILIARY OF THE NEW YORK ZOOLOGICAL SOCIETY GAVE THIS SUCCESSFUL FÊTE



© International Film Service, Inc.

The fête was held in the New York Zoological Park, where the beautiful shrubbery made a picturesque setting. Refreshments were served in the Administration Building, where French posters collected by Mr. William Beebe, and rare books given by Mr. John J. Paul, were exhibited



(Left) Mrs. Stephen H. Olin, wearing a toque trimmed with grapes, and Mrs. Philip M. Lydig were present at the annual garden fête of the New York Zoological Society on May 16. Mrs. Lydig, who is Chairman of the Committee of Women on National Defense, has started a canteen for soldiers and sailors in Bryant Park



© Underwood and Underwood

A feature of the garden fête was an anti-aircraft gun mounted on a truck and equipped for airplane shooting. This was manned by a gun crew from the Navy Yard through the courtesy of Rear-Admiral McDonald and the permission of Mr. Josephus Daniels, Secretary of the Navy







Four photographs by Paul Thompson

Two California women at the fête were Miss Maud Fay, of San Francisco, and Mrs. William Miller Graham, of Santa Barbara and New York City

Mrs. Lewis Gouverneur Morris was snapped with her little daughter, Miss Leta Morris. Many children dotted the lawn, adding a pretty touch to the scene

Mrs. H. Fairfield Osborn, wife of the President of the Society, who received with Mrs. Finley J. Shepard, is shown with Mrs. William M. Kingsland

MILITARY UNIFORMS DOT THE CROWD WATCHING THE RACES AT BELMONT PARK

SOCIETY GATHERS AT THE MEET OF THE UNITED HUNTS ASSOCIATION



Central News Photo Service

Mr. and Mrs. Angier B. Duke and Mrs. Joseph E. Widener were among the interested spectators that gathered at Belmont Park for the only spring meet of the United Hunts Racing Association



© Underwood and Underwood

Lieutenant Sidney W. Fish, photographed with Mrs. Fish, was one of the many officers who gave a new military note to the races



Edwin Levick

Miss Katharine Porter was a representative of the younger set, and Captain D. F. Sise was among the many British officers



Central News Photo Service

The picturesqueness of the scene at Belmont Park races was heightened by the presence of many men in uniform. Among them was Lieutenant S. Bryce Wing, who is shown with Mrs. Wing and Mrs. F. Skiddy von Stade



Central News Photo Service

Miss Sheila Byrne and Miss Katherine Kent find a vantage point from which to watch the races. For the moment, however, Lieutenant F. W. Hale of the Black Watch proves more interesting than the horses

Mrs. F. P. Humphreys and Mrs. Morgan Belmont were other members of society who enjoyed the gay scene that took place under sunny skies and against a background of sloping green lawns dotted with rhododendrons



© Underwood and Underwood



Walter Scott Shinn

MRS. ALEXANDER DALLAS BACHE PRATT

Mrs. Alexander Dallas Bache Pratt was the producer of the charming children's performance, "A Miniature Entertainment by Tiny People," given recently at her home for the benefit of the Babies' Ward of the Post Graduate Hospital. The entertainers were fourteen in number but unlimited in enthusiasm, and the matinée resulted in five hundred dollars for their pet charity

AN OLD ARMY FIGHTING FOR A NEW CAUSE

Long Years of Discipline, Military Training, And Sacrifice among the Poor at Home Have Fitted the Salvation Army for the Work Which It Is Doing among the Soldiers at the Front

UNTIL the beginning of the war, the Salvation Army was an organization of the people and for the people, and it was supported to a large extent by the Salvationists themselves. It has no social aspirations whatever. In fact, it feels a certain pride, which the results of its years of labour have more than justified, in the very fact that it is an organization which deals with the so-called "other half." So entirely does it work among the poorer classes that it is probable that the average reader of this magazine is only conscious of its existence at comparatively rare intervals, and yet the Salvation Army is an enormous organization located in every part of the world and closely touching the lives of hundreds of thousands of people. The war has made no change in the work of the Salvation Army. It has, however, made a tremendous change in the meaning of the term, "the people." Suddenly, almost without our realizing it, we have all become "the people"—the American people, fighting for one common cause. And because the Salvation Army, with years of discipline, of military training, and of sacrifice is peculiarly fitted to do certain work which most of us are not fitted to do, we must all of us stand behind it in this great emergency. It needs far more money than its own people can give out of their pitifully small earnings in order to carry on its war work at the front.

THE TRAINING OF THE SALVATIONISTS

We have already said that the war had made no change in the work of the Salvation Army, and this is literally true. The Salvationists are not adopting a new rôle, as are almost all the other war workers here or at the front. Always, since the organization was first founded, it has been a military organization, and its members have been accustomed to the strictest discipline. Always, they have expected to make sacrifices, to endure hardships, and to help people who were suffering. Standing for hours serving coffee and sandwiches in a hot canteen is very much like standing for hours serving coffee and sandwiches at a fire or an accident. And the spirit which sends a Salvationist to lift a man from the gutter will send him to a soldier's aid in the trenches or in No Man's Land.

Ninety per cent. of our American Army in France is made up of the masses, the class which is accustomed to the Salvation Army and which turns to them for help in time of need. A large proportion of these men are not churchgoers, and they are not reached by the Y. M. C. A., yet they recognize the Salvation Army as their friends and frequently refer to them as "our people." There are, also, over forty thousand Salvationists who are now fighting in the ranks, and there are over forty Salvation Army chaplains. No Salvationist of conscription age has been allowed to go to France to do relief work, with the exception of one or two who were rejected by the medical board but felt that they could drive motor trucks. There are eight hundred Salvation Army officers, with groups of workers, now in France. There are one hundred and seventy-five Salvation Army huts behind the battle line, and an average of three hundred thousand men come to these huts every week. The Salvation Army has also a large number of hostels, rest-rooms, and canteens, and forty-four ambulances which have already carried fifty thousand wounded men.

When the news of our entrance into the war first came, Commander Evangeline Booth sent a small contingent of workers to France to prepare for this work, and these Salvationists were there to greet the first American troops upon their arrival. Since then, group after group of Salvationists has sailed for France and established huts and relief stations behind the lines. As a rule, a group consists of a man and wife (frequently the parents of a soldier) and four or five young women helpers. The work of these people is, as always, primarily religious, but a tremendous amount of relief work is done, as well. The young women cook pies and doughnuts and other American foods in surprisingly large quantities, winning their way into the soldiers' hearts by the well-known route. They carry coffee and sandwiches to sentinels on duty through the long hours of cold wet nights. They give hot coffee to wounded men before they are taken on the tedious painful journey to a hospital farther back. And, most of all, they give comfort and courage to sick and weary and discouraged men.

It is the women of the Salvation Army who are doing a large proportion of this work at the Front. They are the only American women who are carrying on work among the soldiers within range of the enemy's guns. They are not, as many people think, "reformed characters" with adventurous pasts. They are, in every case, women who have been brought up in Salvation Army families and who have been trained for Salvation Army work. This training and their vast experience among the sorrowful poor at home fits them, as almost no other training could, for the very work which they are doing.

General Pershing is an enthusiastic advocate of the work of the Salvation Army. General Wood is no less interested and has visited one of the huts recently. President Wilson has endorsed the work, and Secretary Baker has not only expressed his own appreciation, but has also called attention to the enthusiasm of many officers at the front. Colonel William Barker, in particular, has felt that the presence of the Salvation Army women has brought about a marked change in the morale of his regiment. The Salvation Army is authorized and directed by the Government in the same manner as is the Red Cross. The Salvationists wear regulation Army uniforms with the letters "U. S." on one side of the collar and "S. A." on the other. They wear the campaign hat, and the women wear a rather short khaki skirt.

MAKING MUSIC FOR THE SOLDIERS

Almost every Salvationist who goes to France plays some musical instrument. Needless to say, this fact brings an added welcome from the soldiers. In the huts and hostels, patriotic and popular music is interspersed with hymns, and often a regiment marches to the trenches singing and whistling Salvation Army hymns. But this is only a minor way by which the Salvationists win the love of the troops. The important fact which the soldiers will remember long after the war, is their spirit of sacrifice and the courage which this spirit brings. There are endless stories which prove the heroism of these men and women. Is is said that two young Salvation Army girls walked for some distance directly under fire in order to place the first spring flowers on the graves of the first Americans killed in the war. Contributions may be sent to the Salvation Army Headquarters or to Commander Booth at 120 W. Fourteenth St.



Commander Evangeline Booth, the daughter of the founder of the Salvation Army and its present head, making a farewell address to a group of Salvationists about to leave for France

HIDE AND GO-SEEK-A-HUN

The Woman's Reserve Camouflage Corps Studies the Laws of the Youngest of Optic Sciences in Order to Devise an Invisible Suit for the Observer at the Front

SHE sat on the edge of a hillside in the hot June sun. A pick rested against her canvas puttees, and a spade lay across the pick. Her little brown cap wasn't big enough to keep one single freckle from the tip of her nose, but she didn't even remember that she had ever cared about such things. She had been helping to dig the emplacement for a Lewis machine gun, and her squad had just been called to a halt. The map makers over the hill were through jotting down data for their future copy of the terrain in plaster, and the class was now due for rifle practice.

"One—two—three blisters," the digger remarked, considering the minor terrain of her two small hands. "Never mind, I got out one—two—three rocks."

There was a moment's silence in the soft green world above the little lake. Then a brown thrasher in the big beech tree that the diggers had considered so longingly all afternoon spilled his whole cornucopia of jewelled notes, and a little breeze fluttered out and danced across the meadow.

"Heavens!" said the digger suddenly, noting the signs of sunset. "And I've got to go to a Junior League affair to-night. Think—oh, think—of this nose above an evening dress." But the thought didn't last.

ENTER THE MEDES AND THE PERSIANS

A taller figure, topped by an Army Stetson, appeared over the bluff, and the girls scrambled to their feet. They were the Woman's Reserve Camouflage Corps, forty strong, on their weekly field-day. And this was Lieutenant H. Ledyard Towle of the Seventy-first Infantry, instructor of the men's classes under Army supervision, instructor, too, of their own adventurous, unauthorized, but most earnest-hearted corps under nobody's supervision at all, save the friendly chaperonage of the National League for Woman's Service which had given them a room and a welcome at the big Headquarters on Madison Avenue where so many good works are housed.

The Army and Navy Journal had recently announced that the Government simply wouldn't recognize, let alone federalize, any woman's camouflage corps whatsoever. This statement, if it were like the laws of the Medes and the Persians, would have automatically dissolved the Corps. But modern, supposedly responsible, governments have a way of—hush, don't remind them of it. Mr. Lloyd George is so used to appealing to Mrs. Pankhurst these days that nobody remembers there was once a time when they both wouldn't walk on the same side of the street. The Tommywaacs (who do everything for the English Army from baking bread to moving freight), the Wrens (who release sailormen from work ashore for duty on the high seas), the immense army of government women chauffeurs and postwomen and farmerettes—all these weren't needed, weren't wanted, wouldn't be recognized, let alone federalized, in England three years ago. But circumstances alter legislators. The Waacs and the Wrens are as much a part of their respective branches of the Service as the men whom they assist. And without that immense army of unclassified women who have kept the home plough turning and the home bank earning, England would to-day be as bankrupt as Germany would like to make us believe she is.

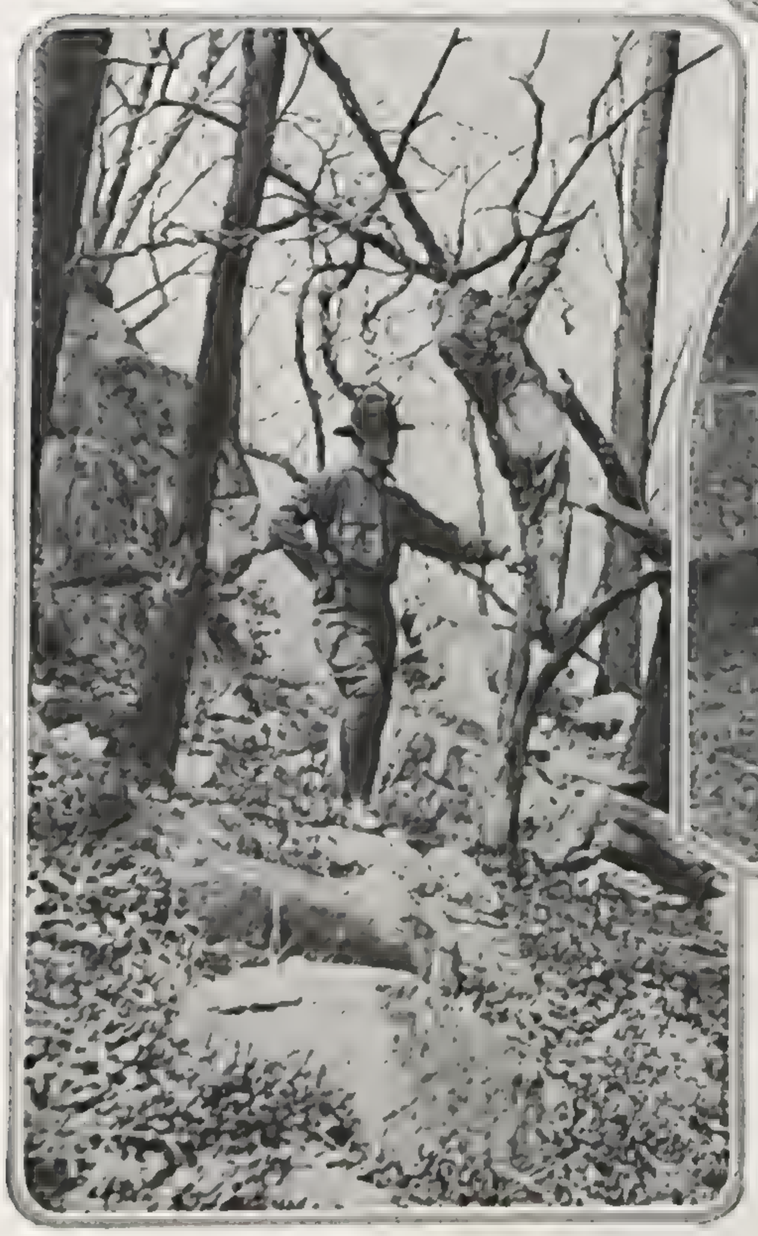
"Patience," says the Woman's Reserve Camouflage Corps, forty strong, under the hot June sun. "When the Government wants us, we'll be wanted in a hurry—you know what men are. But how could we serve if we hadn't prepared in advance?"



THE GREY-EYED PIONEERS

A pioneer doesn't need to be a man with an iron jaw and the muscles of a stevedore. Sometimes a pioneer is a little grey-eyed wisp of a woman. In the case of the Reserve Camouflage Corps, there were twin pioneers, both of them artists. From the first moment that they heard of camouflage and the fascinating theories on which it was based, they had each wanted to help develop this science, growing so fast that it positively had no written vocabulary that the dictionary could recognize. The pioneers hadn't the faintest desire to creep up front, disguised as the wrath of heaven, and kill the Kaiser. They knew that men

(*Continued on page 86*)



Lieutenant H. Ledyard Towle is merely a decorative X-marks-the-spot for the camoufleur to the right, disguised as a dead tree trunk



These student camoufleurs have just finished digging a Lewis machine gun emplacement. Note the large fat rocks in the centre that have been removed in the hand-blistering process

(Centre above) If the Woman's Reserve Camouflage Corps weren't spending all their money on Liberty Bonds, they'd feel like going into the good old game of offering two dollars to any little boy who could find the second lady in the picture. It's really quite easy. The first one's sitting on her



The stump in the middle distance is not plain heart-of-oak like the one in the foreground. It's a camoufleur providing an object lesson

THE EARL OF DROGHEDA'S LONDON HOUSE

These Unusual Rooms Make a Charming Background for One of the Cleverest and Most Beautiful of the Younger London Hostesses Who Has Recently Come to this Country

IN few London houses—and the great grey capital has many lovely ones—has originality scored so happily as in that of the Earl of Drogheda. The house is in one of those old "Crescents" that seem to encourage fantasy by pouring sunlight into the dwellings of the *Crescenti*—if we may call them that—and then wondering at its effect upon the imagination. With this magic advantage of bright rooms, and aided by a sure sense of colour, the Countess of Drogheda has developed decorative schemes that are wholly unusual.

A BLACK DINING-ROOM

One is the black dining-room. The unusual is very evident here because usually dining-rooms are advised to be cheerful and let who will be black. Yet, although no opera hat was ever blacker than this interior, there have been gardens less gay, and conventional epicurean settings not half so evocative of wit and appetite. To begin with, the elementary principle of a successful black room—that while it may be generous, it must not be vast—has been strictly observed. A long black room could look like nothing but a funeral cortège. The black room, moreover, even if it be many-windowed, must be lighted by other devices so that by no chance can gloom lurk in the corners. Lady Drogheda's dining-room is agreeably proportioned, and the illumination scheme, as well as the gracious little tricks employed to heighten allurement, make it well worth studying.

Here, first, are the walls, panelled in plain black velvet; black and lustreless also is the ceiling. The dining-table, of polished ebony, stands on a black velvet carpet. There is an onyx-like mantelpiece above which is sunk an old Cromwellian mirror in a mirror-panelled ebony frame. A great deal of "mourning," one hazards, doubtfully. But there are ways of combating the sombre. The velvet walls are framed by slender horizontal panels of bevelled glass. Around the room, below an egg-and-dart moulding of a copperish rose colour, runs a futurist frieze, a gorgeous glowing gallimaufry of all colours. The frieze design outlines the chimney piece also and drops into a bizarre bit of brilliance over the door. The wainscot and the side tables are of rose red veined marble. The long windows, giving on to little box-and-blossom filled grilled balconies, are hung with net of the same rose red, weighted with black and gold fringe. The heavy curtains are of the plain black velvet, thus leaving the wall-scheme unbroken when they are drawn.



The mirror over the mantelpiece lightens this black dining-room, but does not give it colour, which is supplied, however, in the details of the room. Red alabaster bowls on tripods and jars of red alabaster on the mantelpiece, together with a riotous futurist frieze and a wainscot and side tables of rose red marble, contribute all the gaiety that a dining-room is supposed to have. The silver bowls, filled with coloured glass fruits, gain double value by being reflected in the polished surface of the table

UNUSUAL AND BECOMING LIGHTING

The lighting? In each corner of the room is a tall tripod, supporting a red alabaster bowl. Electric bulbs are concealed herein and also in the Greek vases, of the same rosy translucence, on the mantelpiece and side tables. The effect of this soft flame coloured glow, from every point, upon the dark velvet hangings, the bold palette of Matisse, Picabia, et Cie., and the cool pink marble, is altogether fairy-like. In the centre of the table and elsewhere disposed are great punch bowls of old Irish

(*Continued on page 96*)



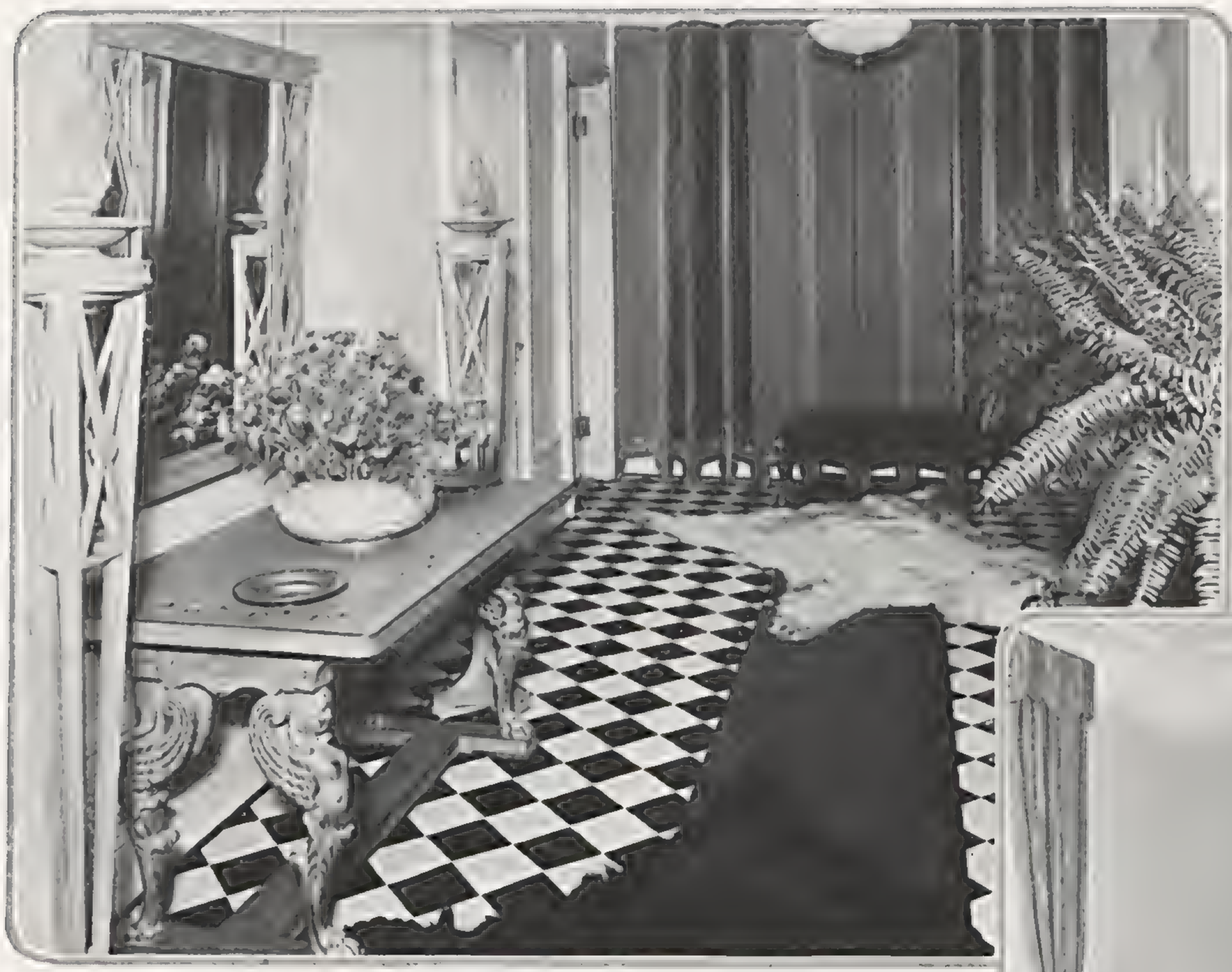
H. N. King

A blue floor, a blue arch, a lapis lazuli pedestal holding a globe of old-blue Bristol glass, and a fire screen of lapis lazuli, are as well set as jewels in this grey drawing-room, the walls and ceiling of which are covered with silver leaf paper

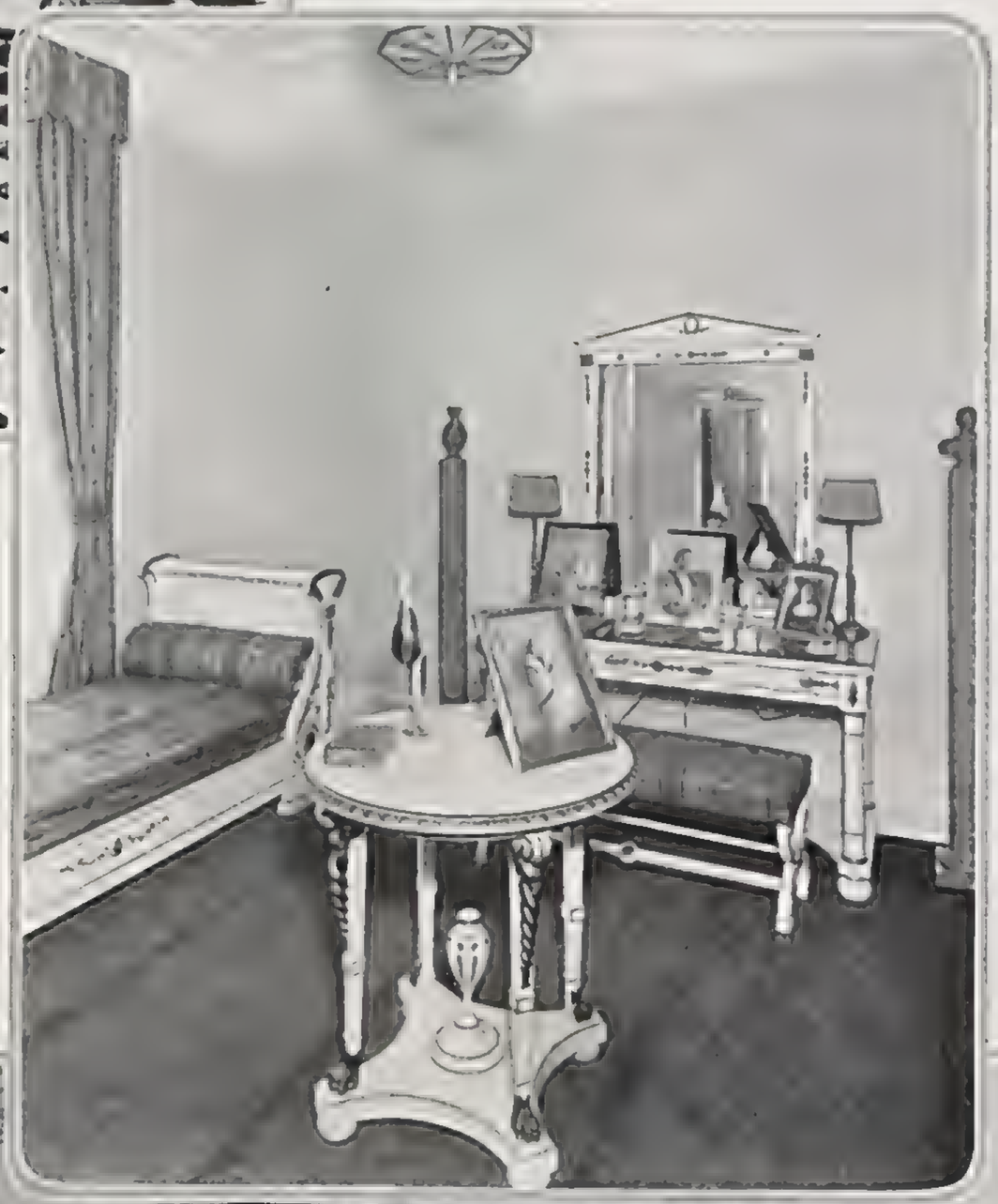
THESE ROOMS IN THE FARRAR APARTMENT SUGGEST THE ARTISTIC TEMPERAMENT OF THE OWNERS

DECORATIONS FROM HAMPTON SHOPS

In Lou Tellegen's room there is white Empire furniture elaborated with gold designs. Prominent among the decorations are many photographs of his wife, Miss Farrar. On either side of the dressing-table stand interesting tall pillars of yellow marble surmounted by Pompeian busts. The hangings are blue and gold



A black and white tiled floor is a striking feature of the Pompeian entrance hall in Geraldine Farrar's apartment, and it is an interesting contrast to the green Pompeian furniture and the distinctive mirror hung on green chains

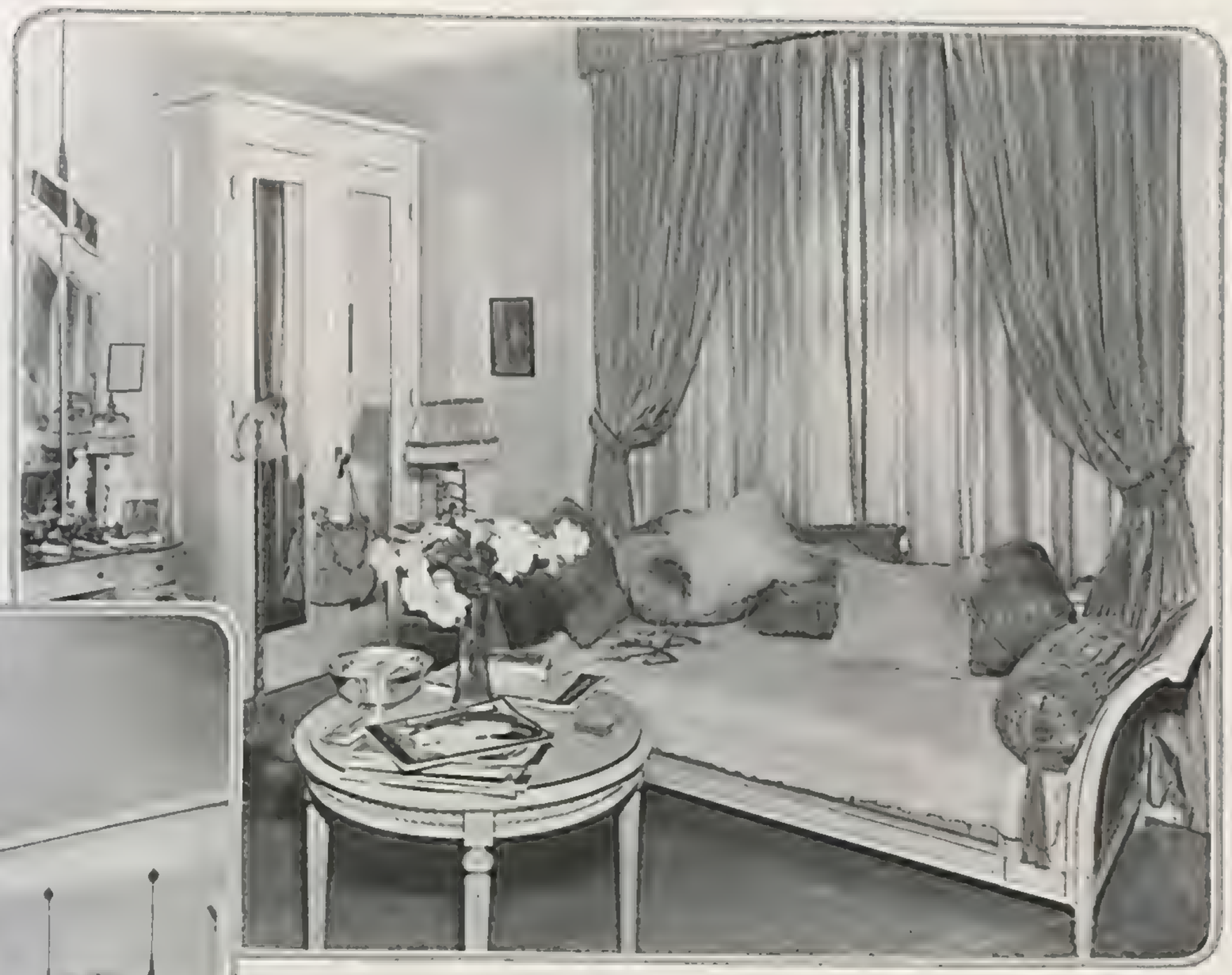


(Below) Homelike and very charming is the library, half walled with books and furnished with painted furniture with medallions in cream, green, and gold. The Chinese rug has blue designs on a cream coloured ground, and the hangings are yellow



Henry Feurmann

THE DINING-ROOM AND TWO VIEWS OF THE BOUDOIR IN GERALDINE FARRAR'S APARTMENT IN NEW YORK



(Below) The boudoir is just the sort of quiet gracious room a boudoir should be. It is carpeted with a soft grey rug, and the furniture is cream. There is warm colour, too—blue and grey and touches of rose. The cabinet with rows of Farrar's slippers on the glass shelves is an interesting addition



The generous breadth of the large boudoir window is successfully balanced by the day-bed placed before it, and this is covered with point de Venise and filet lace over rose silk and many cushions of various shapes

Yellow lacquer furniture with Chinese designs in gold makes a gay note against the ivory walls of the dining-room; and black and gold hangings and a blue and black rug with gold figures give just the needed dignity to this room of unusual charm



TWO VIEWS OF THE ITALIAN GARDENS ON THE ESTATE OF JOHN D. ROCKEFELLER AT POCANTICO HILLS, NEW YORK

WILLIAM WELLES BOSWORTH, ARCHITECT

WADLEY AND SMYTHE, GARDENERS



At the end of this vista from the library windows stands a marble temple happily placed in a grove of trees as it might have been in Greece. The famous Altoviti Aphrodite, recently acquired by Mr. Rockefeller and attributed by many experts to Praxiteles, has been placed there; and in a monolith of white marble lined with brass a fountain offers continual homage to the lovely goddess who was born from a wave

The forecourt of these gardens, seen from the porte-cochère, gets the atmosphere of an Italian garden, not only from its composition, but from the very old and very large box-trees, which give it an air of age and mystery. The fountain is a facsimile, made in Italy, of the famous one by John of Bologna in the Botoli gardens at Florence. Silhouetted against the hills and sky it has its full value and gives a splendid dignity to the garden



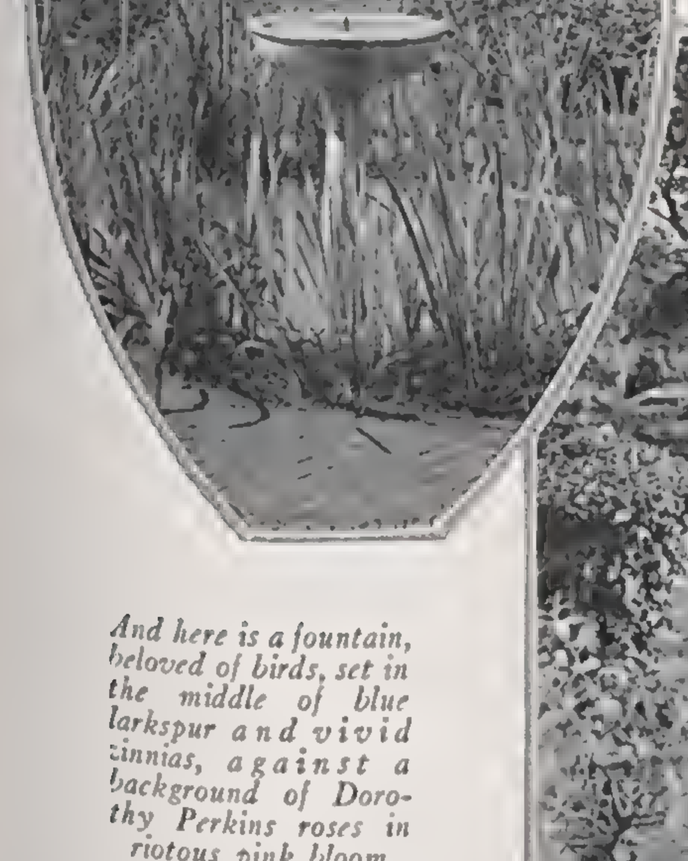
John Wallace Gillies

OLD-FASHIONED FLOWERS BLOOM IN THE FORMAL GARDENS ON THE EAST-HAMPTON ESTATE OF MR. LORENZO E. WOODHOUSE



Here is a garden as formal as great-grandmother's first proposal. There's scarcely an old-fashioned flower left out in these masses of Sweet William, Canterbury bells, zinnias, and gladioli that glow like an old valentine on either side of the brick walk. The decorative wall and the pergola at the end furnish a consistent back-drop for the colourful foreground

(Below) Yellow day lilies with their heavy sweetness, the clean fragrance of shy heliotrope, the creamy bending tassels of spiræa, massed in great clusters—one couldn't hurry up this brick-paved walk no matter how one's soul yearned to the tea table that is sure to begin just where the picture stops



And here is a fountain, beloved of birds, set in the middle of blue larkspur and vivid zinnias, against a background of Dorothy Perkins roses in riotous pink bloom



Mattie Edwards Hewitt

YAMA FARMS AND ITS INEFFABLE INN



By a bit of whimsical psychology on the part of its owner, the simple exterior of Yama Inn leads the newly arrived guest to expect nothing so amazing as the charms within its walls

YAMA FARMS

DEAR DICK:

From "somewhere in Lens," I should say, (since you mention that coal dust will get into the wash-boiler with the tea and sugar and condensed milk) you write that you're "fed up with war and dirt," and want to hear about "nothing but the pleasant ways of peace." So I'm going to write you about the very pleasantest place that I've found so far, and when you begin to hate me for being so comfortable and happy, don't mutter in your three-days' beard, "This is the kind of thing that brought about the French Revolution," but just say to yourself, "This is what we'll do when the war's over." Then I can tell you all the glorious and incredible details.

You know that we've always said that some day we were going to spend a week-end at Yama Inn and discover for ourselves why it was that people who can do anything on earth that they want to, take every possible chance to go there and are always talking about the wonderful days they have spent there. To tell you the truth, I didn't believe there could be a place that could satisfy so many different kinds of people, and you know how I feel about American hotels, so I set out in a very skeptical frame of mind, determined not to like the Inn if I could possibly help it. I can't believe that was only two days ago. But let me tell you just what happened.

In the first place, I took the train at three o'clock and kept mentally apologizing to some one whose name I never knew and whom I haven't thought of for years. Do you remember, when we were going down the Rhine ten years ago, the funny little American *commis voyageur* who said out of one side of his mouth (I can still smell the awful cigar that was hanging out of the other side), "Well, gimme the good old Hudson"?

In proportion to the scorn I then felt for him, I now offer him apologies. I looked down over the white acacia trees in blossom along the Hudson and said to myself, "Well, the Rhine is just the sort of river one would expect the Germans to have. 'Gimme the good old Hudson.'"

At Napanoch—a funny little station set down in the midst of farms and old Dutch farmhouses—the car from Yama Farms met me. In two minutes we were turning in under a Japanese gate and following a narrow road through rhododendrons and beeches. Japanese bridges, painted lacquer red, crossed the stream by the roadside, and a big concrete stable with a long wide-curving Japanese roof made just the right line in the leafy landscape. But we left Japan behind the turn in the road as we came out in front of a rambling yellow building, "chiefly remarkable," as the geographies say, for sleeping porches and window-boxes of red geraniums.

Once inside the door, I felt as if I were a guest in a country house; I don't know just what it was that gave me that feeling; perhaps it was the lack of the usual hotel servants and the pleasant maids, with nice voices and nicer manners, that took their place; perhaps it was the narrow hall staircase, so different from the usual hotel stairs,—they always make me feel just a bit seasick, they're so much like the stairs that lead to the "dining saloon," on ship-board—or perhaps it was my room, with its screened sleeping-porch, and a shelf of books, and flowers on the dressing-table—just as if some one was really glad I had come.

When I went down to dinner I had that same feeling, for the food was just the sort that a very thoughtful hostess would give a city-weary guest—simple, but perfect. I longed to send my little broiled Yama Farms squab in his little copper casserole straight to you. And I must admit that it

(*Continued on page 84*)



Waterfalls and brooks and shadowed pools are among the many delights of Yama Farms, and bridges painted the colour of old red lacquer give an air of Japan to some of the loveliest and most alluring nooks



These are the happy producers from whom the delicious offerings of the model "Cow Saloon" come direct to the consumer

FROM SARDOU TO HARRIET BEECHER STOWE, EVERYTHING IS SCREENED; THE RESULTS CHALLENGE COMPARISON, SCENICALLY AT LEAST, WITH THE BEST OF THE STAGE



Artcraft

The stage "Doll's House" may have found a perfect Nora in Nazimova; the screen play rivals it with Elsie Ferguson, backed up with scenery more Ibsenesque than a stage carpenter could produce

"Uncle Tom's Cabin" may not live forever; but it certainly won't die as long as it can recruit Marguerite Clark's dimples which are versatile enough to "double" in matching Little Eva's sainted yellow curls and Topsy's audacious black kinks in the very same act. Here the star is shown getting out of Eva's carriage, a real one of the period, posed in a shadow-flecked southern driveway

In the screen version of Sardou's "Gismonda," Lina Cavalieri isn't afraid of the Bernhardt tradition, but gives a gorgeous and original characterization that blends with a sixteenth century Athens, more Florentine than Florence

Paramount





Paramount

DRESSING ON A WAR INCOME

Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the rate of $3 in size 36; other sizes, with pinned as well as flat patterns, $5



In spite of mounting temperatures the state of a hot-weather disposition may be kept perfectly in hand by this holiday study in lilac and white. The materials are old-fashioned ones—muslin with lilac dots and picot-edged ribbon of a deeper shade run under shirred bands of the muslin for trimming. The perky little bows are the finishing touches



Mull has come back bringing with it all the dainty pastel shades that combine so effectively with something dark for contrast—such as this beruffled yellow frock that has a sash of black lace with a lining of yellow silk and a soft bow of matching insertion at the collar. It's concentrated sunshine for any midsummer hour

WITH the long hot days of July comes the cooling thought of sheer, very sheer, dresses and big shade hats, as refreshing in themselves as a tall glass of lemonade with cracked ice tinkling at the edge. Never have thin stuffs been so attractive as they are this season. It would seem that they are here to tempt or console those women who want pretty things but feel that in all things they must economize. These materials are tempting because they are low priced, and even the most staunch economist feels that if she eliminates woollens and silks from her wardrobe, surely she may gown herself in cotton.

A CHOICE OF SHEER MATERIALS

Certainly the woman who has to reduce her whims to a war-time basis will find delight in selecting her frocks from those not expensive pieces of voile, dimity, printed batiste, ratine, mull, dotted swiss, and old-fashioned dotted muslin. Who could ask for a wider choice of materials? There is great variety of colours and colour combinations; almost every colour is represented in the large bolts of fabrics that fill the shelves of the cotton goods departments, and these materials make lovely dresses. It is a greater economy to buy material by the yard and secure the services of a visiting seamstress and a Vogue pattern; but for those living in and around New York, a small dressmaking house will copy any one of the models shown on these pages for from $18 to $25 from one's own materials or for $35, furnishing the materials. These prices vary, of course, according to the quality of material and trimming selected.

Often the design of a dress may be of the simplest, but a happy combination of materials turns it into a frock that does honour to the most formal war-time garden party or the informal dinner at home or at the country club. Heretofore one has always associated these materials more or less with summer-time in the country, but this season will see a slight change in that respect. It will not be difficult to discover frocks of voile, ratine, and spotted batiste up and down the Avenue. Mull, for instance, is a material that has a past and has been considered out of the run of fabrics for the last few seasons, but this season, happily enough, it has returned to favour. It comes in dainty colours and is especially charming in the pastel shades of pink, yellow, lavender, and grey. Black and white mull, too, should have its share of praise, for it makes up most attractively.

The sketch at the lower right on this page shows yellow mull with a sash of black lace lined with yellow silk—an inexpensive combination that is distinctly individual. Mull is used for the entire dress, and narrow ruffles of the mull are the trimming. These ruffles finish the collar, sleeves, and tunic. The collar is held together with a soft bow of lace insertion and covers the opening at the side of the blouse. A tight mull underskirt is given body by a deep hem of yellow silk. The sash of black lace ties in a bow at the side back and hangs in long uneven ends. A simple frock of this kind may be worn appropriately at any midsummer festivity in the day or evening.

The sketch at the left on this page shows an attractive frock in lilac and white. White muslin forms a background for pale lilac dots, and old-fashioned picot-edged ribbons in a deeper shade of lilac are used as a trimming. The dress is one of those simple easy-to-copy designs. It buttons down the back with pearl buttons, and the ribbons are run under shirred bands of the muslin. The bands are also used about the neck, the bottom of the dress, at the waist, and on the sleeves. Tiny bows make an exceedingly smart finish. This material comes in a number of colours,—old-rose, French blue, and black.

Dotted swiss is one of the most delightful of all summer materials; it may be had in grey, white, or navy blue, or with dots of various colours marking a white background. White dotted with cerise is a dainty combination. The dress sketched at the top in the middle of page 67 is pale grey swiss dotted in white and trimmed with plain bands of grey organdie. The tunic is shorter in the front than in the back and is quite full over a tight underskirt. Three-quarter-length sleeves and a deep round yoke are outlined with organdie bands. The sash reverses the combination. It is of organdie finished with a band of dotted swiss. For the woman who is not fond of bows and ruffles this dress was particularly designed, and even the sash observes her preference.

A thin white silk dotted in black and trimmed with bands of white organdie, picot-edged, is the striking combination used in the gown sketched at the bottom of page 67. It is made on those lines so often adopted for chiffon or

Georgette crêpe — slightly full, yet decidedly clinging. The long organdie sleeves are tightly cuffed in silk and finished at top and bottom with a flare of organdie, while the neck has a deep V outlined with organdie folds. The dress buttons in the back and is finished at the waist with a crushed belt and tailored bow of organdie. There are hems of silk and hems of satin, but a hem of organdie topped by a circular band of the organdie, picot-edged, is indeed novel, especially on a gown of silk.



This frock of pale grey organdie dotted in white is cool and calmly independent of fussy furbelows. It is banded with plain organdie and the sash reverses the combination



fastening. One suspects, however, that the sash and bow at the back have something to do with it.

Ratine has come and gone in the world of fashion for several seasons. Now, when it makes its reappearance, it is one of those war-time happenings of which the wise woman hastens to take advantage. She will use it again for town and country frocks. The freshness of the country is fairly personified in the grass green ratine of the sleeveless dress sketched at the left on this page. This dress fastens down the front to a yoke-line on the skirt and is belted at the waist. Pockets are concealed under this yoke-line seam. The underblouse is of fine white batiste, and the triple collar and cuff arrangement is piped in grass green linen, a fascinating combination that exemplifies a simple yet practical design. Ratine comes in a number of colours, and in the darker shades of purple, brown, deep rose, or blue it makes up into street frocks that are decidedly wearable during hot summer days in the city.



For country wear, this new sleeveless frock will be a charming part of the landscape if it is of grass green ratine with a blouse of batiste, its triple collar and cuffs piped in green. And in the city, brown, purple, or rose would be charming for a hot morning



There are ever so many things that are novel about this dress of black-dotted thin white silk and organdie—like the organdie hem topped by a circular picoted band, the silk cuffs with flares of organdie, and the deep V neck with crisp folds —but the fact that it is a combination that has all the advantages of a summer frock, be it silk or white stuff, is its best recommendation

The skirt of this frock, which is pale blue voile marked with fine white lines, is one tuck after another, and as for the waist, that is mostly fichu—a fichu that is all the daintier for adding a bit of a collar and continuing in a floating sash of white organdie

Checked voile, pale blue and marked with fine white lines, is used in the gown sketched on this page at the right. Deep tucks make up the skirt, and a deep circular fichu forms most of the bodice. The fichu crosses in front as all correct fichus do, but this one is different because it is finished at the V neck by the narrowest of collars in white organdie and ends in the daintiest of white organdie sashes. The unusual feature of the dress is that it begins at the neck, but where it ends or where it fastens is a mystery, for there is no visible means of



The most fashionable fingers went into the pie, encouraged by the protecting presence of an apron, in the aristocratic days of the Empress Eugénie

THE APRON TIED *to the* APRON STRINGS

That Artful Garment, the Apron, Never Fails To Convince Man of Its Domesticity

BY J. RAMON FERNANDEZ

Sketches by A. E. Marty

A POET once asked, "Why are all kinds of love called by one name?" But my question is a more prosaic one, "Why is the same name used for the huge piece of checked linen which my cook wears and for those other marvellous squares of embroidered silk, made of sunshine apparently, which are worn by the women of Siam and Japan?" Why is there any connection between that bit of light and transparent muslin, which clings like a butterfly to the slim waist of a soubrette, and that white enveloping symbol of self-sacrifice and faith which so many women have worn since the beginning of war? And finally, why was this article of dress, which in the middle ages was worn only by servants, worn in the period of the Regency by the most elegant aristocrats—and still under the same name? We will do well to follow the example of the poilu who was guarding a road which did not need to be guarded, and answer, as he did, "In the army, we never ask why." It isn't done.

THE HUMBLE APRON

The fact is that aprons have really never played an important rôle in France. Since that day, somewhere in the sixteenth century, when certain middle-class persons had the idea of wearing them when they were attending to their household tasks, they have always been considered plebeian. The apron at that time was all white and was worn on a black dress; to distinguish it from the servant's apron it was made without a bib. The apron has never entirely succeeded in living this mediocrity down,



At the time of the Citizen King, a frilly muslin apron accompanied every feminine gardener

although it appeared in more aristocratic society at the time of the Consulate. A plan, called "The Three Days of Longchamps," originated in the heads of some of the most charming and fashionable ladies of that day, who were known as "the little mistresses." A committee was formed "to decide exactly what was to be worn every hour of these three days, by the great ladies who had been given the name of 'Super-elegants'." This committee was made up of the flower of the French aristocracy and had at its head Bertin, minister of fashions to Marie Antoinette, who created the styles and planned the costumes for each hour. Thus, at eight in the morning a beauty was supposed to go to her Chinese bath, clad in a *peignoir à la Galathée*, and when her chocolate was brought to her she put on an apron *à la Créole*. This appearance of the apron in fashionable society was a real innovation at this time, although later, at the time of the Citizen King, no young girl or young woman would have thought of carrying or gathering flowers without a silk or muslin apron around the waist. The etchings of Deveria, those romantic pictures which immortalize the heroines of Madame de Stael and George Sand, often show us a charming young girl with smooth dark hair, standing at her open casement window, feeding her pet song-bird and wearing a little silk apron.

When Queen Victoria of England was soon to present the kingdom with an heir, she had the happy thought of wearing an apron fastened at the top of her high-waisted dress and falling free at the sides and hem. Immediately all the ladies of the aristocracy adopted this costume, whether or not they had so good a reason. Queen Victoria must have borrowed her idea from France, perhaps from the memoirs of the Duchess Palatine, who reveals the secrets of the floating dresses of Madame de Montespan. It is said that an English authority on archeology crossed the Channel, (with less difficulty, no doubt, than we would have to-day), and came to Paris for the exact design of this dress for which her gracious Majesty had expressed a wish.

APRONS IN ENGLAND AND SCOTLAND

It is probable that the wearing of aprons in England dates from this epoch. After this they were worn by ladies in their own rooms and were given the name of "Innocent." About the same period, they were also worn in Scotland, but were much smaller and without bibs. They were called "come-what-may"—a charming name and a very appropriate one for their use, since they were worn by all the ladies when they served tea, sewed, or arranged flowers.

(*Continued on page 92*)



Perhaps a knot in the corner of her apron reminded the "petite maîtresse" of her latest lover



In Scotland, aprons were characteristically brief affairs, without a sign of a protecting bib

SPORTS CLOTHES FOR THE TRUE SPORTSWOMAN

These Clothes, Well Tailored and of Fine Material, Are Winning Entries in the List of Sports



This sleeveless habit is of tan tropic cloth; $35; natural or white linen; $22.50. A white habutaye shirt, made to order; $10. Four-in-hand faille tie, pigskin belt, whangee crop, and chamoisette gloves; $1.50 each. Natural Tuscan sailor; $8; Russia calf boots; $18





On very hot days, one may wear for tennis an old-blue chambray frock collared and cuffed in white handkerchief linen. It has a loose waist-line and ample arm reach; $40. White linen hat; $15; harem veil, various colours; $3.50. Rubber-soled buckskin oxfords; $11



After motoring down to the races, one will look trim in this natural pongee top-coat. It is as all-enveloping as a duster, but smart as to line with its cape-like back and belted front, trimmingless, of course. The collar may be left open or buttoned high against wind and dust; $65. The small straw hat, also of a pongee shade, is excellent for motoring; it keeps its shape in spite of hard knocks and packing and always looks well; $15



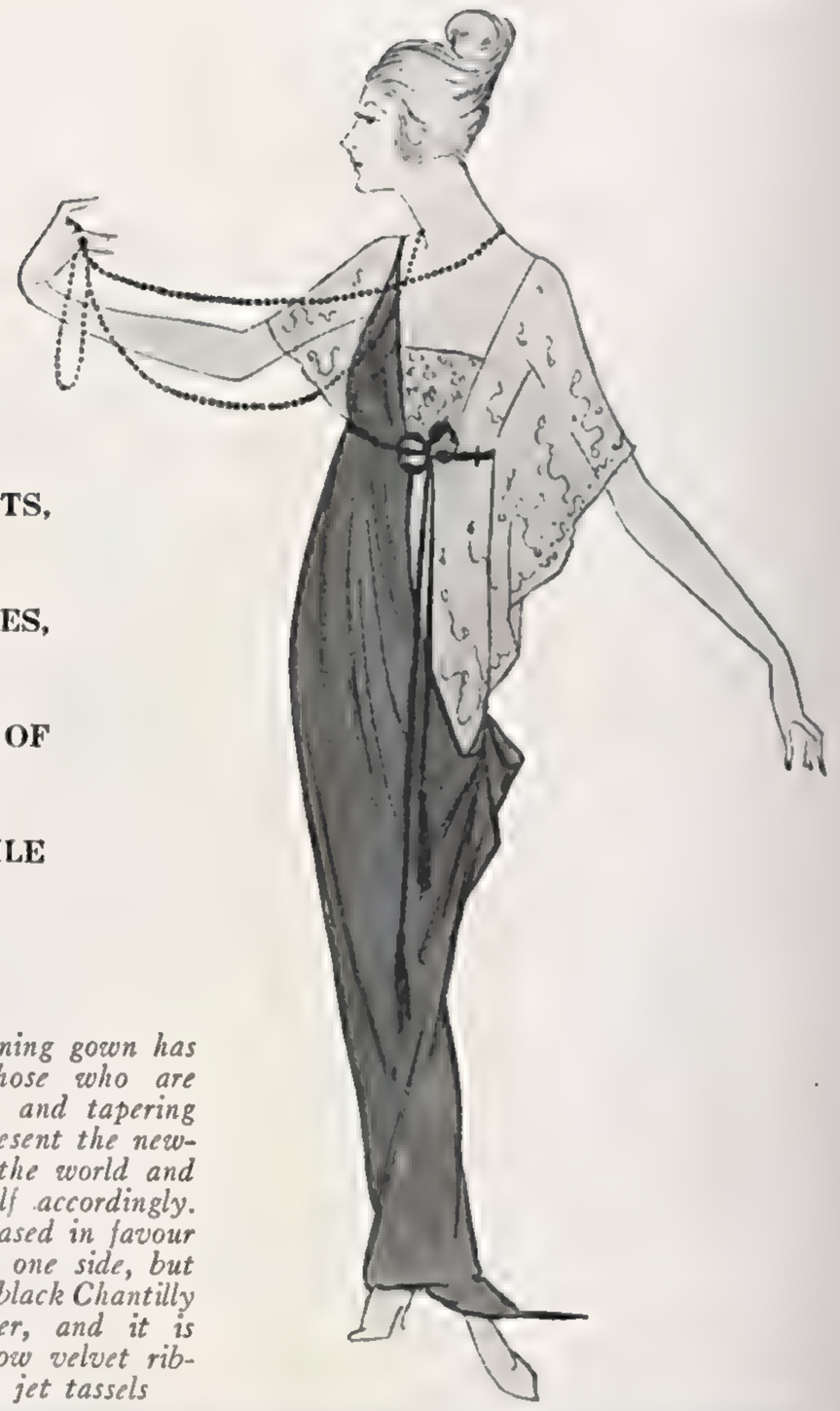
(*Left*) *This bathing-coat made of rubberized silk has made of its practical character a success that will satisfy the most fastidious woman. It is patterned after one of the smartest street capes of the day and may be utilized for rainy weather motoring or even for stormy days in town. The large pockets will hold bathing-shoes and knitting; grey, navy blue, or black; $15*

(*Right*) *Winter or summer, one of the most serviceable articles in the wardrobe is this sports coat of natural camel's hair cloth. It has the smart length, ending just above the knees, and the pockets will hold golf-balls; $68. The scarf is of Shetland wool in soft tones of green and purple; three yards long; $6.50. White flannel skirt, made to order; $30; buckskin boots; $12.50*



THESE NARROW TAPERING SKIRTS, CLINGING CLOSELY ABOUT THE ANKLES, HAVE TAKEN THIS GRACEFUL WAY OF STATING THAT THEY ARE FROM LUCILE

(Left) It's like an exclamation point in brown, this slender frock of charmeuse with its plain and narrow skirt and its plain kimono blouse, and it emphasizes the fact that simple frocks are smartest. The scarf, embroidered in dark brown, cream, and yellow to match the line of embroidery that marks the waistline, has entirely usurped the place of the usual collar



(Right) This evening gown has observed that those who are caped at the top and tapering at the bottom, present the newest silhouette to the world and has modelled itself accordingly. It is somewhat biased in favour of black satin on one side, but equally partial to black Chantilly lace on the other, and it is girdled with narrow velvet ribbons ending in jet tassels



(Left) The designers seem to feel that because of conservation (both of food and of materials) the silhouette is fated to slimness for the present, but, paradoxically, this slender opportunity gives them a wide scope for designing charming frocks. This one of biscuit colour satin with its new wide neck and drooping graceful points is particularly suited to slenderness



(Right) When the wearer of the frock at the left of this page turns her back on the world, it's because she knows the charm of that long graceful satin panel striped with braid on the under side and ending in a train. The narrow girdle ties loosely at one side and is braided at one end, and the sleeves are very long and tight, as the new sleeves are apt to be

Photographs by Thomas Fall



No really enlightened woman calls a wardrobe complete unless she possesses at least one black gown, for there are ever so many times and ever so many moods when nothing else is quite so satisfying. Black charmeuse softly draped and finished with collar and cuffs of white makes an afternoon costume that gives one that happy consciousness of being really well gowned

(Below) Those long and interesting slits that happen twice on the front of this blue gabardine frock are the clever way that this designer took to introduce black satin to match the satin underskirt. There's an ingenious collar, too, and a narrow belt of suède—each of them factors that help make up the successful sum total





When one has a back view of the gown shown at the left, one sees an intricate arrangement of soft becoming curves, attained by clever draping and caught by a loose sash which falls to the ground, giving a narrow train effect. One hardly notes the total absence of any kind of trimming (a characteristic of many of the newest frocks) so ingenious has the designer been

It's an artful little frock, for all its apparent simplicity, for there is a subtle charm in the broad sleeves, the draping of the tapering skirt, and the ribbon that is the only trimming. The frock is of heavy dark blue chiffon, demure enough in itself, but the best possible background for the novel black and white ribbon with one edge chequered and the other one embroidered

THE YOUNGER GENERATION



When one is half past three or so, one can indulge one's fancy in flocks of blue birds across one's cream coloured cretonne expanse. The excuse is a slip-over apron with blue buttons and blue linen binding, but the real reason—as always with bluebirds—is just "for happiness"



In the above knee-length circumstances one needn't be told to run out and play. An overall suit with black cretonne bloomers printed in cherries as big as peaches is sufficient incentive to any one with a white linen bow on her back and all outdoors in front of her slippers



Here is just the frock for the little girl with the little curl in the middle of her spiritual forehead. It's white batiste with lilac dots, and does up the back with tiny pearl buttons. It has pleated ruffles and a most sophisticated black velvet sash as a reward for not mussing them



For the small gypsy who craves colour and a balloon is this white crash linen frock blocked off in cherry red lines with flowers in every second square and oh, such a gorgeous splashy sash. The only drawback to the wild free life is, of course, that long-sleeved white organdie guimpe. But one could take it off



Mr. Hoover and his pet potato have provided young America with a pleasing substitute for mud pies, and the designer at present under consideration has collaborated to the extent of this white linen crash oversmock with its supporting bloomers of black chintz printed in bright coloured flowers and berries



"Let's grow white strawberry blossoms with green leaves," says this rose cretonne frock. "Let's put white linen bands for a fence on our sleeves and our collar and a white tucked piece for a yoke. Then let's get the nicest little girl in the world and tie her among the strawberries with a black velvet ribbon sash"

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York

THE best-laid plans of April or May for the summer wardrobe are sometimes found to be inadequate in July. An unexpected trip may necessitate a light-weight suit or a silk frock, and no wardrobe is too well equipped for another tub dress, a skirt, and a blouse or two. For the summer suit there are few more satisfactory fabrics than shantung. Its wearing qualities are remarkable, and, when well cut and made, a suit of this material is extremely smart. The sketch at the upper right on page 74 shows a suit of natural colour shantung, with a skirt with rather narrow pleats and a jacket with revers and patch pockets. Pearl buttons trim the flaps and the belt. The sailor hat sketched with this suit is of rough straw with the usual grosgrain band. Sailor hats are, of course, one of the staples of fashion, and there is nothing more universally worn. This hat comes in a wide range of colours—black, purple, white, brown, blue, green, and red. It is priced at $6.



If one's blouse has an organdie frill for a collar, as has this slip-on blouse of batiste, it may be quite certain of success this season; $2.50

THE FROCK FOR GENERAL WEAR

Both the frock sketched at the lower right on this page and that at the lower left on page 74 are interesting examples of the type so much worn this summer in town—the frock for general wear. The one on this page is of black habutaye, guaranteed by the manufacturer to be a fast black of the best dye and to be spot and perspiration proof. This frock fastens in the back and the soft girdle is caught into a big bow. The frills are of organdie. The same model may be had in that peculiar creamy white identified with this silk. The frock on the following page is of an exceedingly good quality of crêpe de Chine in white, black, or navy blue. The tuckings of the skirt form an attractive trimming as narrow tucks alternate with wide ones, and there is a row of hemstitching between each tuck. The collar and cuffs are of embroidered organdie. Despite its youthful lines, the gown sketched at the upper left on page 74 is particularly adapted to the older woman. White cotton marquisette in a very fine weave is combined with narrow point d'esprit insertion. The underskirt is knife pleated, and the edge of the tunic folds back to correspond with the roll collar.

Simple plain gingham and chambray frocks are delightful for morning wear, and, paradoxically, the more simple and unassuming they are, the more difficult they are to find outside of the exclusive shops. Sketched in the lower middle on this page is a gingham in rose, Copenhagen blue, or maize. The straight skirt with patch pockets fastening to the belt and the well-cut blouse with a suggestion of a vest in the shape of the collar, make this an exceedingly trim and attractive frock. The tunic of the chambray frock sketched in the lower middle on page 74 falls straight over a narrow underskirt and is outlined at the sides with large pearl buttons. Loops and smaller buttons edge the opening at the throat, and a tiny bit of organdie vest is visible between the hemstitched sides of the blouse. This frock may be had in white, blue, or lemon yellow. Sketched at the lower left on this page is a voile frock in white or old-blue, with a softly draped fichu and cuffs of white organdie with a narrow frill.

When buying one's supply of wash skirts, in past seasons, it has been a problem to find models which would look equally well before and after washing.



The softness of fichu and frills combined with the softness of voile makes a very lovely frock for summer days; in white or old-blue; $16.50



A plain and simple frock of gingham is so difficult to find and yet so desirable to own that this attractive one is a real discovery; $13.50



Of course, everybody needs a frock for general wear with just the characteristics of this one of black habutaye or of cream white; $17.50



One needn't dread the warmest summer afternoon, if one is fortified with a frock of white cotton marquisette and point d'esprit insertion like this one; $29.50



The secret of that becoming neck-line lies in the fact that the collar of this crêpe de Chine blouse is cut in one piece with the vest; $5.95



Our friendship with shantung (in the rôle of a summer suit) is one of those summer affairs that is renewed every season with added enthusiasm; $29.50

The manufacturers of the skirt sketched at the lower right on this page have made a particular study of this problem, with such success that not only is the white cotton gabardine itself guaranteed against shrinking, but every detail will be as good looking as before washing. For instance, the belt will fit as smoothly as ever when it returns from the laundry, and there will be no change whatever in the size of the skirt. It is well fitted at the hips, but has sufficient fulness gathered to the belt in the back to prevent any suggestion of tightness; it fastens with pearl buttons. The blouse shown in the same sketch is of fine white French voile with collar, cuffs, and front covered with narrow pin tucks.

The slip-on blouse sketched in the upper middle on page 73 is of white batiste with a round pleated frill of organdie forming the collar. The turn-back cuffs fit well at the wrist and are fastened with tiny pearl buttons. A good quality of crêpe de Chine is used in the blouse sketched in the upper middle on this page. The collar is cut in one piece with the vestee, giving a very soft and becoming line around the throat. This blouse may be had in flesh colour or in white.



Life would be really difficult without that standby that has helped out in so many emergencies—a simple frock of crêpe de Chine; $24.50

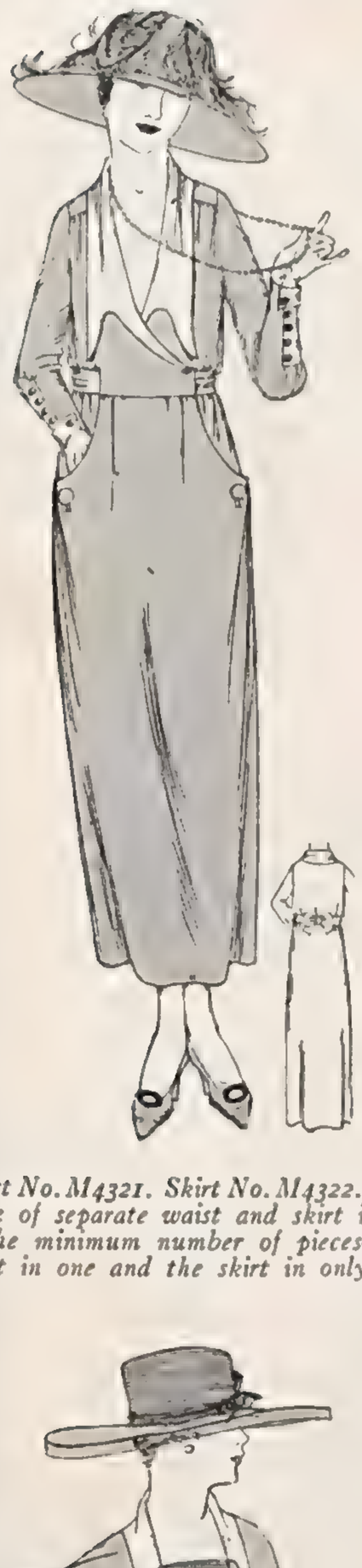


A tunic that means slimness and a vest that means smartness are two of the special virtues of this frock of that popular material—chambray; $10.75



A blouse of fine French voile has ever so many pin tucks; $4.75. The skirt is of cotton gabardine that is guaranteed to wash perfectly; $6.95

VOGUE PATTERN SERVICE



Waist No. M4321. Skirt No. M4322. This frock of separate waist and skirt is cut in the minimum number of pieces—the waist in one and the skirt in only two

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligée. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE
19 West 44th Street, New York City

Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:

NEW YORK CITY: *B. Altman & Co., Fifth Avenue and 34th Street; or Vogue Pattern Room, 19 West 44th Street*
BROOKLYN, N. Y.: *Abraham & Straus*
NEWARK, N. J.: *L. Bamberger & Co.*
ATLANTIC CITY, N. J.: *Braunstein-Blatt Co.*
PHILADELPHIA: *Vogue Pattern Room, Empire Building (Room 304), 13th and Walnut Streets*
LANCASTER, PA.: *The Donovan Co.*
RICHMOND: *The Gift Shop, 320 East Grace Street*
ATLANTA: *The Smart Shop, Connally Building (Room 203)*
BALTIMORE: *The Jennings-Thomas Shop, 526 North Charles Street*
PROVIDENCE: *Gladding Dry Goods Co.*
BOSTON: *Vogue Pattern Room, 149 Tremont Street (Room 605)*
BUFFALO, N. Y.: *Flint & Kent*
PITTSBURGH: *Joseph Horne Co.*
CLEVELAND: *Halle Brothers*
CHICAGO: *Vogue Pattern Room, Stevens Building (Room 932), 20 N. Wabash Avenue*
GRAND RAPIDS, MICH.: *Friedman Spring Dry Goods Co.*
ST. PAUL: *Mannheimer Bros.*
HOUSTON, TEXAS: *Foley Brothers Drygoods Company*
LOS ANGELES, CAL.: *Bullock's*
SAN FRANCISCO: *Vogue Pattern Room, 233 Grant Avenue, Joseph Building*
PORTLAND, ORE.: *Lennon's, Portland Hotel*
SEATTLE: *The Griffin Specialty Shop, 1602 Second Avenue*
LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Breams Building*



Waist No. M4319. Skirt No. M4320. A frock of blue polka-dotted calico has its tiered skirt, sash, and pointed bodice edged in fine piqué to match its collar



Waist No. M4327. Skirt No. M4328. With front, belt, and pockets cut in one piece this separate waist and skirt produce a frock with unusual cuffs



Frock No. M4323. A two-material frock cleverly cut in only two pieces, with an overbodice in double surplice style, is a delight to the amateur dressmaker



Waist No. M4325. Skirt No. M4326. This little coat-dress has a waist cut in but one piece, over a new set-in vest topping a skirt with a cuff hem



Waist No. M4075. Skirt No. M4076. The surplice lines of the waist and the long tunic are becoming; 4⅛ yards of 54-inch material are required



Waist No. M4091. Skirt No. M4092. A frock that may be made from 4 yards of 32-inch silk gingham, has attractive collar, cuffs, and pockets



Waist No. M4265. Skirt No. M4266. A waist with bolero lines requires but 1¼ yards of 54-inch material. The skirt requires but 2½ yards



Waist No. M4112. Skirt No. M4113. A smart effect is achieved by cutting the girdle with the waist; 3⅞ yards of 54-inch material are needed

SIMPLICITY OF LINE LENDS TO THE SEPARATE WAIST AND SKIRT THE DIGNITY OF THE ONE-PIECE FROCK



Frock No. M3965. Cutting the revers in one with the front of the waist gives a slim effect



Waist No. M4257. Skirt No. M4258. A becoming collar and shirred vest are features of this chic frock



Waist No. M4241. Skirt No. M4242. Only 6⅛ yards of 40-inch material are required for this costume



Waist No. M4086. Skirt No. M4087. The tunic is cut in one with the waist and gives a long line



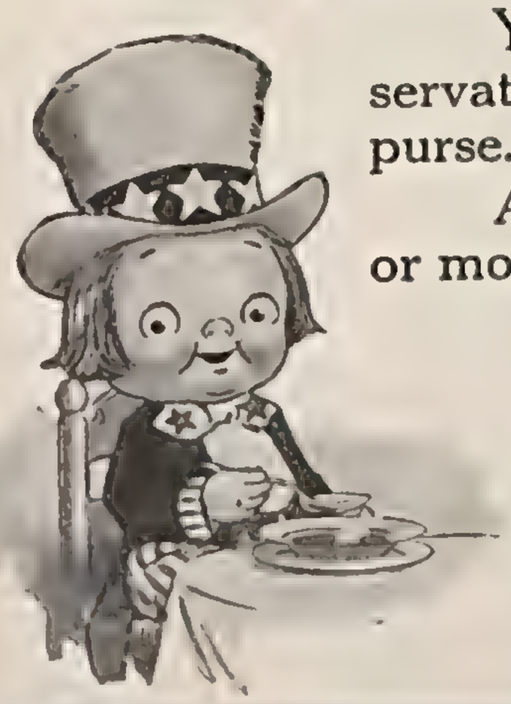
When the Eagle Fights—

Every American Is Glad to Help

America is in this war to the last ounce of energy, the last dollar, the last man. This means "woman", too—the bravest and truest soldier of us all.

To maintain the cheer and comfort of the home, to make the home table inviting, to keep her family physically "fit"—this is woman's strenuous and vital task. We are gratified to feel that Campbell's wholesome Soups materially lighten this weighty burden.

In these nourishing soups the American housewife finds high food-value at low cost. They provide elements of nutrition which are specially valuable in promoting active strength and good condition. They take the place, to some extent, of foods on which the Government asks us all to economize. They come to you perfectly cooked and blended, ready for your table in three minutes. You have no added materials to buy, no cooking cost, no bother, no waste.



You save money, fuel, labor, time. You help the national conservation plans and also benefit your family both in health and purse.

Avoid extra deliveries by ordering a dozen or more at a time.

21 kinds **12c a can**

Asparagus	Clam Chowder	Pea
Beef	Consommé	Printanier
Bouillon	Julienne	Tomato
Celery	Mock Turtle	Tomato-Okra
Chicken	Mulligatawny	Vegetable
Chicken-Gumbo (Okra)	Mutton	Vegetable-Beef
Clam Bouillon	Ox Tail	Vermicelli-Tomato



Campbells' Soups

LOOK FOR THE RED-AND-WHITE LABEL



About September 3rd

We will pack frocks of our making, and bonnets too, and move to our new establishment at

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Stein & Blaine

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The dainty boudoir appointments are of engraved glass with pink or blue enamel tops. Atomizer with spring spray; $18; powder-box; $12; perfume bottle with glass rod; $16; scissors with blue enamel and gilt case and measure attached; $14

ON HER DRESSING-TABLE

THERE is one crime against the modern ethics of beauty which is unpardonable; far better is it to commit any number of petty crimes than to be guilty of the sin of growing fat. Once reached, it is a hopeless situation or so it seems, if one listens to the tales of woe recounted by the one endowed with too generous a girth, be it man, woman, or child. Everything that is conducive to comfort, from tempting viands to that second nap in the morning, must be given up, and life becomes one long martyrdom in the constant necessary effort to reduce.

Diet is one of the first remedies to be suggested, and perhaps one of the most trying. The course should be followed with care, for unless prescribed by a physician who has not only studied his subject, but also his patient, it may easily prove a dangerous experiment. So many men and women have undermined their constitutions by a diet that was practically starvation, that too much emphasis cannot be laid on the importance of having expert advice before attempting such a course. Too often, unfortunately, the effect of reducing through diet shows itself first in the face, so that the satisfaction of a slim outline is counterbalanced by anxiety over a haggard countenance that takes consummate art on the part of the beauty specialist to restore to its original pleasing contour.

A TRANSFORMED FIGURE

Baths and exercises of various kinds, as well as dieting, are of course to be recommended, but only under the advice of a specialist. Just now, when women's patriotism is being appealed to in the matter of wool conservation, she can certainly dress more economically if she is not suffering from unwieldly proportions. The most advanced method is to fit the woman to the clothes, and not the clothes to her. A well-known actress, when she was recently cast for a part calling for a lovely Empire gown that required perfection of outline, suppleness, and grace, found that a little relaxing or over-fatigue had made the fit impossible. No strenuous diet or exercise could accomplish the desired feat in the few days that were to elapse before the première. In this extremity, the actress rushed to a specialist who has evolved a garment of hand-made elastic, woven to fit the figure, that secures the proper poise and so transforms the figure before the reduction has had time to take place that the strained and ill-fitting appearance of a gown is instantly removed. The happy ending to the story is that the début of the actress was assured, for she had the moral support of knowing that she had regained her grace of line.

Any garment or method that is a really scientific process for reducing and beautifying the figure without sweating, dieting, or discomfort of any kind, is a great boon. From the débutante, whose lines are sometimes unmanageable, to the unhappy woman who has acquired bumps and bulges, there are these form transformers that may take the place of the corset and may be worn all day without the slightest inconvenience, in the warmest weather and during the most active exercise, or may be discarded for days at a time, as reduction does not depend upon continuous use.

REDUCING WITHOUT INCONVENIENCE

The same specialist has designed a garment in the form of a jacket to reduce the arms, and this is another great benefit, as nothing is more unsightly than a superabundance of flesh over the upper part of a woman's shoulders and arms. As this garment is not uncomfortable, it is the exception that proves the rule, "one must suffer to be beautiful." These garments will be made according to careful measurements from $20 up.

As a further measure, an obesity cream made from a formula used by Sarah Bernhardt is most efficacious and an ideal home treatment. After a warm bath it should be well rubbed in, using a rotary motion, but not with too much weight or pressure, which might bruise the tissues. It is best to leave the cream on overnight and remove it by tepid bathing in the morning; an astringent must then be applied and allowed to dry on the skin. The cream may be bought for $5 a jar and the astringent for $2.50 a bottle.

Another specialist has been successful with a skin rejuvenator that is beneficial in cases of double chin and general flabbiness, the unsightly result of an overfat face. This remedy is in the form of a paste which is applied to the face and neck and far up behind the ears and allowed to remain on for from fifteen to twenty minutes, when it forms a dry mask. This causes the blood to circulate freely, bringing life to the tissues, a necessary process in eliminating fat. The face should then be bathed with very cold water until all the paste is removed, and dried with a soft towel, to be followed by the application of a cream which is gently astringent in its action. The paste for rejuvenating the skin, the outfit complete with spoon and mixing-dish, costs $3, and the astringent cream, $1.50.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

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SO DELIGHTFULLY DIFFERENT
Cleverly Adapted *for* Early Fall Wear



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SOCIETY

Births

NEW YORK

Bryce.—To Mr. and Mrs. Peter Cooper Bryce, a daughter.

Dike.—On May 19, to Judge and Mrs. Norman S. Dike, a son, Norman S. Dike, junior.

BOSTON

Badger.—On April 21, to Mr. and Mrs. Walter Irving Badger, junior, a son.

Deaths

NEW YORK

Bennett.—On May 14, in Beaulieu, France, James Gordon Bennett.

Burnett.—On May 14, Henry Lawrence Burnett.

Fearing.—On May 26, at Newport, Rhode Island, Daniel B. Fearing.

Hutton.—On May 14, Frederic R. Hutton.

Johnston.—On May 11, Major James C. Johnston, Medical Reserve Corps.

Engagements

NEW YORK

Barrows-Dayton.—Miss Hester Noël Barrows, daughter of Mrs. Charles Clifford Barrows and the late Dr. Barrows, to Ensign Duncan McCallum Dayton, son of Mr. James C. Dayton.

Bourne-Benson.—Miss Marion C. Bourne, daughter of Mr. Frederick G. Bourne, to Mr. Alexander Benson, son of Mrs. Edwin N. Benson.

Carson-Tyson.—Miss Betty Carson, daughter of Mr. William Moore Carson, to Lieutenant Charles McGhee Tyson, Aviation Section, U. S. N. R., son of Brigadier-General Tyson.

Chappell-Cutler.—Miss Jeannette Chappell, daughter of Mr. Howard F. Chappell, to Lieutenant Gifford Cutler, Ordnance Department, U. S. A., son of Captain William G. Cutler, U. S. N.

Quinn-Webb.—Miss Elsinore Marguerite Quinn, daughter of Mr. Martin J. Quinn, to Lieutenant Curtiss C. Webb, son of Mr. Lewis Webb.

Stoughton-Tiffany.—Miss Josephine M. Stoughton, daughter of Mr. Joseph M. Stoughton, to Mr. Humphrey Cuyler Tiffany, son of the late Walter Cuyler Tiffany.

CHICAGO

Blair-Farr.—Miss Mildred M. Blair, daughter of Mrs. Chauncey J. Blair, to Ensign H. Barton Farr, U. S. N. R., son of Mr. John Farr.

PITTSBURGH

Laughlin-Gould.—Miss Katharine Speer Laughlin, daughter of Mr. George M. Laughlin, junior, U. S. N., to Lieutenant Earl C. B. Gould, son of Mrs. Elgin R. L. Gould.

Weddings

NEW YORK

Cammann-Gilbert.—On June 3, at the home of the bride's mother, Mr. Donald Fairfax Cammann, and Miss Anne Gilbert, daughter of Mrs. Riley Miles Gilbert.

Frier-Sturges.—On June 8, at the home of the bride's parents, Captain James Henley Frier, junior, U. S. A., son of Colonel James Henley Frier, U. S. A., and Miss Mary Cady Sturges, daughter of Mr. Henry Cady Sturges.

Houghton-Budd.—On May 13, Lieutenant Henry Seymour Houghton, U. S. Aviation Gunnery Corps, son of Mrs. H. Seymour Houghton, and Miss Natalie Budd, daughter of Mr. Henry A. Budd.

Hoyt-Borland.—On June 8, in Zion Church, Wappinger Falls, New York, Justice Franklin Chase Hoyt, and Miss Maud Rives Borland, daughter of the late John Borland.

Hyde-Bronson.—On May 20, in the chantry of Saint Thomas's Church, Mr. B. Talbot B. Hyde, son of Dr. Frederick E. Hyde, and Miss Helen Chauncey Bronson, daughter of the late Henry T. Bronson.

Remsen-Wood.—On May 25, at Hanover, New Hampshire, Mr. Paul Remsen, junior, son of Mr. Paul Remsen, and Miss Beatrice P. Wood, daughter of Mrs. Benjamin Wood.

Warburg-Swift.—On June 1, at the home of the bride's mother, Ensign James Paul Warburg, Aviation Section, U. S. N. R., son of Mr. Paul M. Warburg, and Miss Katharine Faulkner Swift, daughter of Mrs. Samuel Swift.

BALTIMORE

Pitney-Brown.—On May 14, in the Chapel of Emmanuel Church, Captain Shelton Pitney, U. S. A., son of Justice Mahlon Pitney, and Miss Etta Carrington Brown, daughter of Mr. James Carrington Brown.

Wood-Williams.—On June 25, at Westerly, Rhode Island, Lieutenant Frederick Brayton Wood, son of Major Frederick W. Wood, and Miss Margaretta W. Williams, daughter of Dr. J. Whitridge Williams.

BOSTON

Carhart-Bliss.—On June 15, in Pequot Chapel, New London, Connecticut, Mr. Amory Sibley Carhart, U. S. N. R. F., and Miss Isadora Bliss, daughter of Mr. Chester William Bliss.

CHICAGO

Grosvenor-Frost.—On May 23, Mr. Robert Grosvenor, son of Mrs. William Grosvenor, and Miss Aerielle Frost, daughter of Mr. Albert Carl Frost.

SAINT LOUIS

Hobson-Bryan.—On May 4, in the Bofinger Memorial Chapel, Major Henry Wise Hobson, U. S. N. A., and Miss Edmonia Taylor Bryan, daughter of Mr. P. Taylor Bryan.

WASHINGTON

Platt-Martin.—On June 8, Mr. Clayton Platt, junior, and Mrs. Taber Martin, daughter of Mr. William McAdoo.



HOOD
Leisure
SHOES



The Season's Sensation for Style and Economy

No smart summer outfit will be complete this season without Hood Leisure Shoes.

Fashionable women everywhere are finding them the answer to their summer footwear problem. So beautiful in line and curve — so chic. They fit perfectly.

Just the shoes for your sport clothes, and equally appropriate to wear with your favorite frock.

You will never know how comfortable footwear can be until you try a pair of Hood Leisure Shoes. They're ideal for walking, lounging or for the dance — light and cool.

Their durability is remarkable — they do not lose their shape. The uppers are easily cleaned. The flexible soles are moisture-proof.

A new method of construction brings Hood Leisure Shoes within the price-reach of every woman.

You can buy Hood Leisure Shoes in pumps, high boots or oxfords, with either French or Military heels.

Even when you first try them on you will appreciate their remarkable quality and economy.

$3 to $4 the pair

Just ask your dealer

We will send you on request a beautiful Summer Style Booklet describing Hood Leisure Shoes. Write for it.

HOOD RUBBER COMPANY
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Classic Boot

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Vassar Boot

THE NESTLÉ
Permanent Hair Wave



The New Improvement

(Patent applied for)

With this simple device, the "Nestol Comb", a lady can wave her own hair better in five minutes than the best expert in waterwaving can do in an hour.

Apart from Permanent Waving, this new Nestlé invention can be considered the greatest step towards the solution of the hair problem. Hot irons and nightly hair curlers are effective; but the "Nestol Comb" is degrees ahead. Many ladies possess hair which has an inclination to wave. Not only can such hair be put in perfect waves with the Nestol Comb, but our few months' experience prove that hair waved by the Nestol Comb week after week improves the natural curliness.

As the originators of Permanent Waving we had a further point in view. This is the Permanent Wave itself. It puts us in a position to produce a looser wave without getting complaints that it would not stay in. The looser wave as produced by us is perfected by the Nestol Comb.

The undersigned firms have had special instructions from Mr. Nestlé on the treatment for loose waving and the use of the "Nestol Comb."

The "Nestol Combs" are sold at $2 and $2.50 complete as illustrated and contain six combs four or five inches wide.

Dennerle, Mrs. L.	220 Clark Bldg.	Birmingham, Ala.
Frances, Miss	7 Temple Place	Boston, Mass.
Brown, Joseph, Mr.	1293 Broadway	Brooklyn, N. Y.
Carlson & Carlson, Misses	284 Livingston St.	Brooklyn, N. Y.
Burnham, Mrs. E.	138-140 N. State St.	Chicago, Ill.
Guilmont & Peters, Messrs.	705 Marshall Field Annex Building	Chicago, Ill.
Benkemper, Mr. H. T.	1900 Euclid Ave.	Cleveland, Ohio
Handley, Mrs. M. E.	Lindner Hair Dept.	Cleveland, Ohio
Lemmon Hair Shop	301 Sharp Bldg.	Kansas City, Mo.
McIntyre, Miss M.	327 W. Walnut St.	Louisville, Ky.
Sattler, Mr. G.	12 West 50th St.	New York City
Waldorf-Astoria Hairdressing Salon	5th Ave. & 34th St.	New York City
McGinnis Hair Shop	Jenkins Arcade	Pittsburgh, Pa.
Tegeler, Miss C. L.	312 N. Euclid Ave.	St. Louis, Mo.
McKay, Miss M.	166 Geary St.	San Francisco, Cal.
Harris, Mrs. Mabel M. (The May Holland Hair Shop)	1534 Second Ave.	Seattle, Washington
Weiler, Mr. A.	357 S. Salina St.	Syracuse, N. Y.
Hepner's Hair Emporium	525 Thirteenth St. N. W.	Washington, D. C.

Illustrated descriptive Booklet may be had from

C. NESTLÉ CO., 657 and 659 FIFTH AVENUE Corner 52nd Street NEW YORK

Permanent Hair Wavers

Telephone Plaza 6541

MOTOR NOTES

PRACTICAL considerations, given special emphasis by the war, make it doubly necessary to exercise care in the use of tires this season. Not only are prices mounting with astonishing rapidity, but there is at present an actual shortage of certain popular sizes and a prospect of a more serious shortage later. Under these conditions, therefore, it is not so much a question of choice as one of actual necessity for the motorist to make certain that the precious casings are not wasted by improper care and treatment.

The most important thing to remember in the use of one's tires is maintenance of proper pressure. Although most tires have stamped upon them the pressure at which their maker recommends them to be kept, it is not always convenient to read these markings or to keep a record of them. However, there is a simple rule for proper tire pressure which will at once give the desired information. This rule is to multiply the small diameter of one's tire by twenty. This would give eighty pounds pressure for a four-inch tire. A few pounds less is allowable for the front tires than for those used on the rear wheels. If this rule is followed and a gauge is used to make sure that the number is not a matter of guesswork, a material increase in the mileage will be obtained. No deviation from the pressure rule should be made because of hot weather, although there is a popular fallacy that inflation need not then be so great as at other times.

SERVICEABLE TIRES AND WHEELS

Automobile tires have their special enemies that should be rigidly guarded against. The enemies most to be feared, next to improper inflation, are kerosene, gasolene, heat, light, oil, and grease. The various oils are solvents of rubber; heat and light both have a softening effect. If a little care is exercised each day in seeing that the tires are not exposed to oils and greases and that the car is not left standing in the summer sun, important gains in tire service will be the welcome result. Many motorists persist in driving in car-tracks and in stopping so close to the curb that the sides of their tires are often scraped against it. Both these practices tend to make the life of the unoffending tire a short and, probably, an explosive one.

Like the many other factors which enter into motor-car organism, wheels are constantly undergoing changes and improvements. Mingled with the conventional wooden-spoked wheel and the very widely used wire wheel, one now sees many cars on the road equipped with disc wheels. This type of wheel, in which a thin slightly convex plate of steel is substituted for spokes, has several interesting features. It has, in the first place, the desired combination of lightness and strength. It is also exceedingly easy to keep clean. It has the mechanical advantage of remaining perfectly true under severe strains. On certain types of bodies this sort of wheel adds an attractive touch to the design as a whole. It certainly gives a suggestion of power and business-like determination to the larger cars.

Now that the touring season is in full swing, the important question of efficient brakes comes into prominence. The modern motor-car has little difficulty in climbing even the most difficult grades without undue effort. But on many roads, especially those which, by reason of their scenic loveliness, are especially attractive to the motor traveler, the down grades present a more difficult problem. Of course, most automobiles worthy of the name are equipped with brakes sufficiently powerful to hold them on steep hills, but the effort required to apply these brakes is considerable, especially on a long trip and still more especially for the woman who likes to do her own driving. There is the expedient of turning off the ignition and allowing the motor itself to act as a brake, but this will not always serve sufficiently to lessen the impetus of the car if the hill happens to be a long one. In certain special types of automobiles, such as those with magnetic transmission, a powerful electric brake is available. This is one of the practical features which highly recommends this type of machine. But for the average car of conventional design, the problem reduces itself to one of correct brake design that includes ease of application. Several of the newer cars of American make have adopted the design frequently found in the powerful chassis from across the water by putting one of the two brakes, usually that one known as emergency, on the drive-shaft rather than on the wheels. Mounted in this position, the brake exerts tremendous power with a minimum of effort on the part of the driver. This point has received particular attention in one of the best of the new small cars, in which the brake can be readily thrown on with but the pressure of a couple of fingers.

CARRYING SPARE TIRES AND WHEELS

The importance of a suitable carrier for spare tires or for a spare wheel has been discussed in these columns heretofore. It is evidently a question which is engaging the attention of many of the motor-car builders since innovations are appearing with a good deal of frequency. One of the latest is mounted upon a bracket, which in turn is securely fastened to a special cross member of sheet steel at the rear of the frame. A "spider," or three-pronged holder, is adjusted to this bracket when an extra rim or spare tire is to be carried. In case the car is equipped with wire wheels and an extra wheel is desired, a false hub is attached to the bracket. In either case a locking device is provided which can be unfastened with the same key that is used for the ignition switch. This makes a firm and convenient mounting for the extra shoe and one which is particularly devoid of rattles.

The advent of the hot weather gives added interest to the appearance of a new air-cooled motor-car which dispenses, of course, with the annoying trouble of radiators, fans, water pumps, and the other necessary but sometimes troublesome factors of the water-cooling system. This new car is made in several attractive body types, and the performance of the well-known air-cooled car, which has been alone in its field up to this year, gives full promise that the new machine will prove itself equal to all sorts of exacting conditions.





Kleinert's

Millinery for Mermaids

The Bathing Beach—Everywhere!

IN and out among the dancing white caps go gayly bobbing heads capped, hatted and bonnetted in bewitching Kleinert Millinery for Mermaids. As dainty and becoming as anything in a Paris hat shop are those adorable fancies in Bathing Caps, all waterproof, of course. Colors to match your bathing costumes, dainty designs to please your eye—in short—caps that both protect and "prettify." And the name *Kleinert* inside guarantees their quality.

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Fashion Reception emphasizes the union of Art and Adaptability.
A view of the new—

MICHAEL

Exhibition by arrangement.

734 Fifth Ave.
New York

YAMA FARMS

(*Continued from page 64*)

was rather nice to be asked if I wouldn't like a cocktail and wine with my dinner, and that gave me the feeling of being a guest, too, because I knew I couldn't pay for it. There aren't any extras at Yama Inn, or any tips; you can't even buy stamps—all you have to do is to say how many you need, and they appear. The only way that I can give you an idea of what the place is like is to tell you that it might be the child of an English Inn and a French hotel, and that it has inherited the best qualities of both parents. Do you remember the maître d'hôtel at that enchanting Hôtel de l'Europe at Avignon, who murmured into one's grateful ear, "*Tout est arrangé, tout est commandé*"? That's the motto of Yama Inn.

PLEASURES AND SURPRISES

I've been all over the farms to-day and seen some of the "arranged and ordered" things at first hand. When I first woke up—in linen as white and slippery as the Cresta Run—one of those pleasant voices in which the Inn specializes suggested over the telephone that I come and take a "thermal bath." This mysterious phrase turned out to mean getting into a cabinet full of red, white, and blue electric lights—I was sure I'd come out a neat bit of publicity for the Liberty Loan—and then having a shower and a fine rub by a masseuse. I went back to breakfast on my screened porch, fairly purring. Never was there such butter out of France, nor such cream out of Devonshire.

When I came downstairs I found the Laird o'Cockpen himself, who proposed to take me over his farms, and of course I'd have been "mad to refuse" him. No one ever does, I'm sure, refuse any of his endless delightful, whimsical, imaginative suggestions, and Yama Farms is stamped with his personality like a pat of its own butter. I had brought Jock with me and half apologized for him.

"Special discount to guests bringing nice dogs," said the Laird with a twinkle, which of course made Jock and me feel that it wasn't strange that the Inn was just what it was, since it belonged to a man of such perceptions.

THE TROUT OF JENNY BROOK

We went first to Jenny Brook (Jock standing heavily on my instep with one foot and hanging the rest of himself out of the side of the car, all the way), and I tried to keep my mind off the beautiful forest and the waterfalls and on the thirteen hundred thousand trout that are bred according to Darwinian and Mendelian laws, and consequently make the wicked and the green bay-tree seem to be in a fatal decline in comparison. Jock promptly fell into one of the pools and collected all the suet from the surface—the trout had just been fed on chopped raw meat—on his own person, which I must say I found a strain on my affection for him.

But I forgot such trifles as greasy fox terriers when we got to the dairy farm. Did you know, Dick, that there are professional beauties among cows? There were forty-four in the stable, all with their lovely cream coloured heads through stanchions, eating bright green clover lying in big piles on the floor in front of them, and their brown eyes had eyelashes that would make Mary Pickford look like a New England schoolmarm. They were all so soft and sleek that I immediately suspected them of taking thermal baths every morning, but it seems a vacuum cleaner is the secret of their youth and beauty.

Nearby is the "Cow Saloon," where you can get buttermilk or fresh butter to take home or have a glass of sweet milk with home-made bread and butter, and cheese made at the dairy, or jam made in the jam kitchen. Marie Antoinette would have loved it.

A GAME OF REAL EXCITEMENT

Back to the Inn for luncheon (on some of the Mendelian trout), and motoring about these lovely roads all the afternoon, with the foot-hills of the Catskills to lure us on. After dinner we had some wonderful moving pictures of the Russian and French fronts, so grimly like reality that it was a relief when some one suggested roulette. Each person had fifteen thousand dollars (in Yama chips) to start with, and at the end of an hour a menu for supper was brought in with prices on a super-Monte Carlo scale. No one could order anything that they couldn't pay for with their winnings, and as a quart of champagne was three thousand dollars, bread and butter three hundred and fifty dollars, and so on, the gamblers were all in deadly earnest. I had bad luck and could only buy a sandwich for Jock—but all gambling rooms have their tragedies.

So here are Jock and I, bankrupt but happy, wondering if there's anything we've forgotten to tell you. The room I have is the one John Burroughs has when he comes here, and his favourite books are on the shelf. Here's a list of them, which will interest you, I know:

The Bible
Shakspere
Tennyson
Emerson's Essays
Montaigne's Essays
Bacon's Essays
Marcus Aurelius
"Religio Medici"—Browne
"The Scarlet Letter"
Bergson's "Creative Evolution"
"Two Years Before the Mast"
Walt Whitman's "Leaves of Grass"
Wordsworth
Thoreau
Amiel's Journal
Confessions of Rousseau
Essays of Sainte-Beuve
Coleridge's Prose
Tyndall's "Fragments of Science"
Izaak Walton's "Compleat Angler"
Emerson's Poems
Darwin's "Naturalist's Voyage Around the World"

But while I'm making a list, do let me add the one on the card by my door, of the various things included in "Yama Inn service."

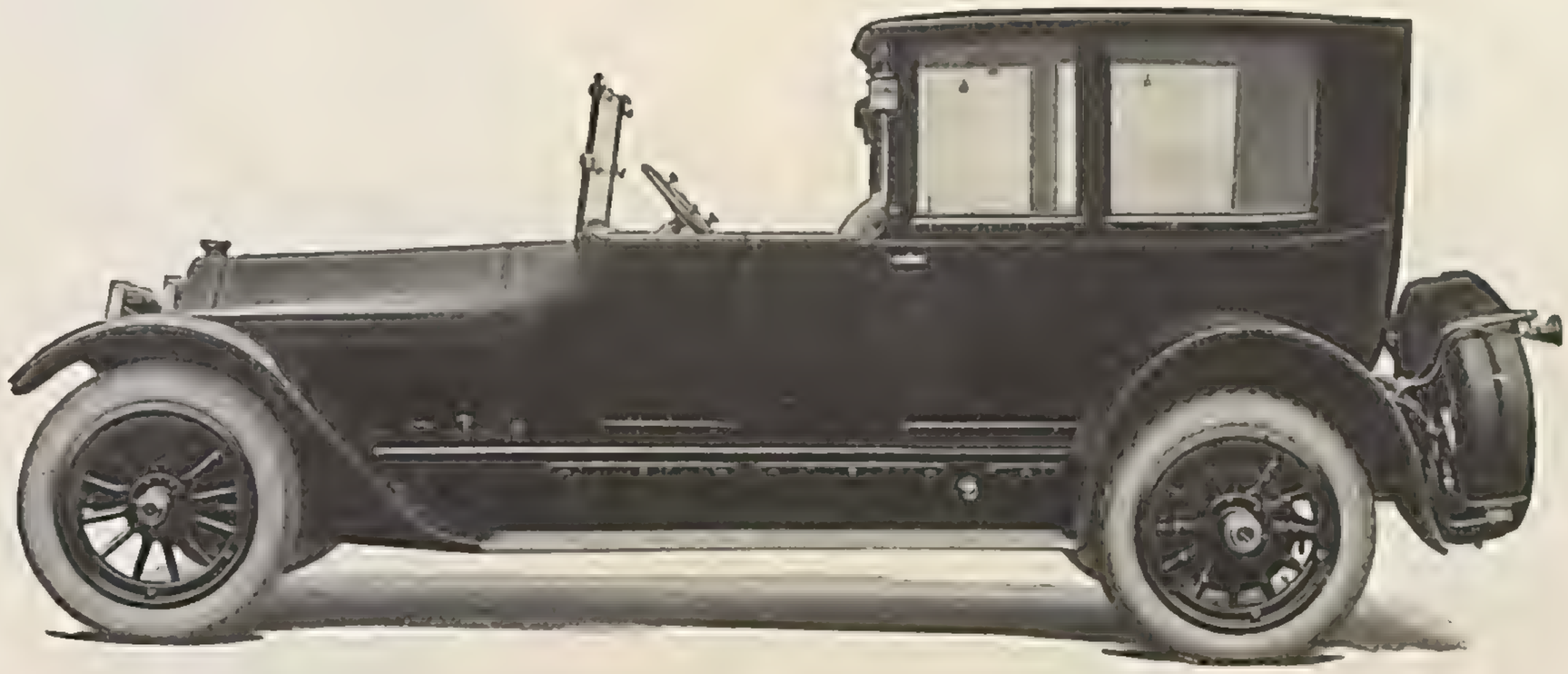
Myths and legends have sprung up about Yama Inn, as always happens when the gods walk on the earth and work wonders, and rumour has it that only for untold gold does the Inn dispense its smiles. The truth is that Yama prices range from nine to seventeen dollars a day for single rooms; from eighteen to forty dollars a day for two persons in a double room, including Yama Farms Inn service. This service, which is absolutely the same for all guests irrespective of quarters, includes:

Conveyance to trout preserve and dairy farm. Boating on near-by lake (ice boating in winter).
Motor to golf links in Kingston (golf fees and lunch included).
Instructor for swimming in summer, for skiing and snowshoeing in winter.
Electro-thermal baths with expert attendants.
Laundry, Pressing, Shoe cleaning.
All kinds of drinks, Special Mineral Waters, Cigars, Cigarettes, and Tobacco.
Trout Fishing, Trap, Target Shooting, Lawn Tennis, Clock Golf, Baseball, Medicine Ball, Pool and Roulette.
Newspapers, Periodicals, and Postage Stamps.
Moving Pictures and Frequent Entertainments.
Special Diet Kitchen Service.

The Inn itself has no "extras" whatever, in any circumstances, but Yama Farms will make charges for long distance telephone and telegrams, for special drugs, for saddle and driving horses, and for automobiles used for extended driving or touring. Tips are strictly forbidden at the Inn for any service.

You can easily see how the Inn loses money, when things are done on this scale.

(*Continued on page 88*)



COUPÉ LIMOUSINE

Designed and built for Mrs. Reuben Warner of St. Paul

Custom Department, THE LOCOMOBILE COMPANY OF AMERICA, *Makers of Fine Motor Cars*



WM. A. FRENCH & CO.

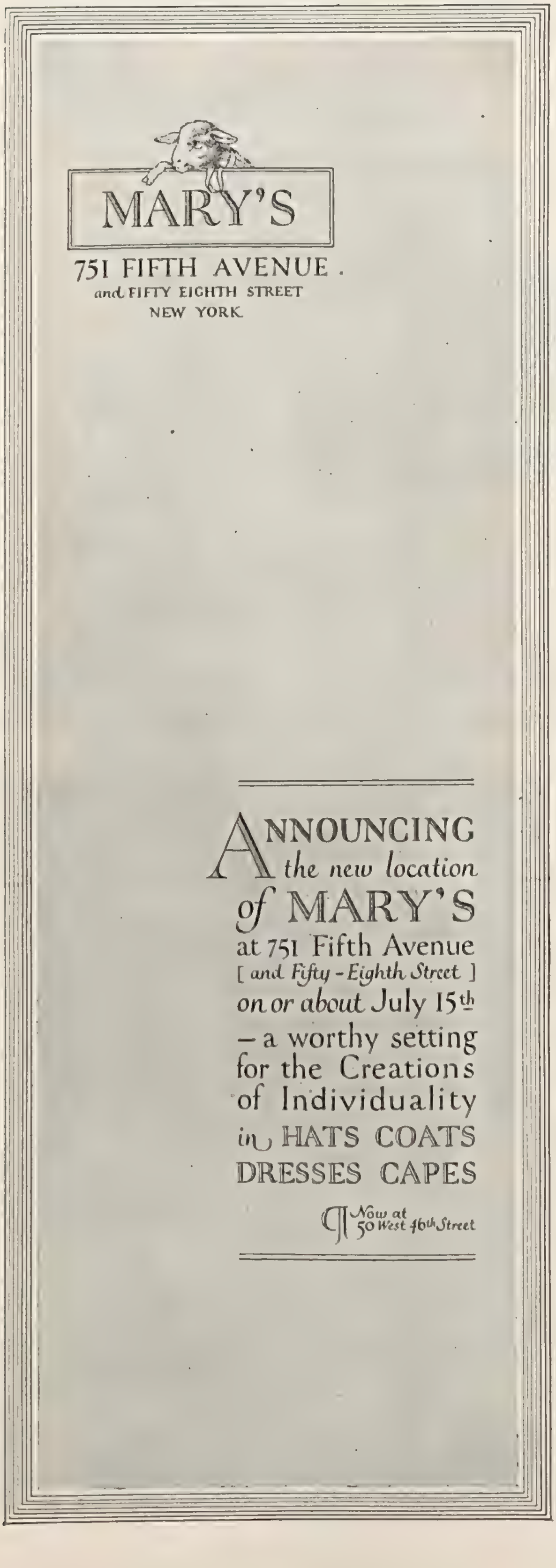
MINNEAPOLIS, MINN.

INTERIOR DECORATORS

AND MAKERS OF

FINE FURNITURE





HIDE AND GO-SEEK-A-HUN

(*Continued from page 58*)

were and always would be the observers, the snipers, the members of the gun crews. But they believed that, just as there was a woman Wren behind the British sailor, and a woman Waac behind the British soldier, so there might be a woman assistant behind—a long way behind—the officer camoufleur that the American Army intended to attach to each battalion. And, personally, training, temperament and all things considered, they wanted to be in that woman's shoes. A few months, however, convinced them, as a similar interval three years ago had convinced the Englishwomen that governments are very busy and a long way off, and that narrow is the road that leadeth unto the governmental ear and few there be that find it without an official search-warrant.

Then, one day, there was an advertisement in the paper asking for recruits to study camouflage with a view to being transferred to the service at some later date. Unfortunately—or perhaps just the reverse—the advertisement didn't say what it meant. "Recruits" isn't necessarily a word of masculine gender, you know, any more than "voters." The two pioneers saw the advertisement, misunderstood it, phoned to each other, didn't sleep a wink that night, and next morning started out filled with courage and excitement.

"I'm sorry—really, I'm awfully sorry," they were told by the woman in charge of interviewing the applicants. "The Government wants men. Just men. A hundred and two women have applied already, and I've had to send them all home."

So far you couldn't have told the difference between the pioneers and the rest of the would-be women camoufleurs. They had all applied. But at this point their courses diverged. For the pioneers didn't go home.

"Why don't you interview Lieutenant Towle?" said the secretary at last. "He's to teach the men. Perhaps he can tell you why he won't teach you."

The pioneers found the Lieutenant.

"Why don't you believe in woman camoufleurs?" they asked him, both together.

"But I do," they were told. "I believe in them so much that I've written about the future there will be for them with our own Army if the war keeps on. If you'll get a class together, I'll be only too glad to teach it, unofficially, of course."

SO WORK BEGINS AT LAST

If stout Cortez had been a woman and had found his Pacific, do you suppose he'd have stood silent upon a peak in Darien? The pioneers didn't waste time in any such inefficiency. They got hold of a woman who had the list of a previously organized class in camouflage whose activities had been postponed from last autumn, and they wrote letters all the next day. They devised a uniform that should be as inexpensive and as practical as possible. They arranged to get all supplies in quantity. They planned and interviewed and scheduled, and at last, just twenty of them, they held their first meeting in Lieutenant Towle's dismantled studio, sitting on the floor.

They were to have drill once a week at the Seventy-first Armory; they were to have lectures three times a week on modern warfare and the theory of camouflage; they were to have field-days for putting into practice the things they had been taught. The men's class had started some time ago, but they intended to catch up with them as soon as possible.

When the recruits began to come in, the two pioneers could hardly believe it. Eve must have felt the same way when she planted the first morning-glories, and they really grew. Some of these recruits had, like the pioneers, been eagerly reading everything about camouflage since the word first burst into bud. Others were fresh from the life class. A few backed out when they understood that they weren't to wear Sam Browne belts and leather puttees. But from Buffalo, from South Carolina, from Washington, from Philadelphia, as well as from the near neighbourhood of New York, the recruits trickled in until there were forty who really meant business.

From the beginning, they specialized on that branch of camouflage that seemed to be particularly a feminine field. The observer who would phone to the plotting room the data that should determine the range for the seventy-five millimeter guns, some day in far France, might or might not be able to build a papier-mâché horse in whose carcass he could hide. It would be necessary sometimes for him to be his own cover. And where was the use in making a gun look like a chunk of raw hillside when the aeroplane observer could easily see that the busy little gunners themselves were men and not rocks or trees? The time was coming when each soldier should have a magic robe of invisibility to carry with him. So, while the men's class was busy modelling aeroplanes and ammunition wagons and guns to scale, and camouflaging them, why shouldn't this supplementary women's class specialize on designing the weird clothes in which the future observers and gunners should go forth to battle with the laws of optics?

A HARD SCHOOL OF DESIGNING

In order to be able to do this designing the women would have to understand the conditions in which each of their inventions would receive its dress rehearsal. They must be familiar with the mechanism of modern warfare, its trenches, its guns, its daring aeroplane observers, its painstaking photographic investigators. They must visualize, if they were some day to occupy, the assembling studio in which the materials for camouflage were stored and made.

To work as steadily and at as high pressure as life even far behind the lines would demand, they must be in first class physical condition. So, when their course of study finally crystallized, it was found to include boxing, running, hiking across country, shooting, trench-digging, military drill, as well as the study of the effect of light on a rock and of trees on a photographic film.

So far as the main object of designing camouflage suits was concerned, the first six weeks were devoted in the main to individual experiment. When the experimenters weren't artists, they were sculptors or professional photographers, so they were familiar with form and colour. Since they were all women, they were also more or less familiar with materials, and they knew to a foot-pound how much tension a dome fastener would stand, and whether it was or wasn't superior to a button or a hook and eye when the time came for getting in and out of one's clothes in a hurry.

JUST WHY IS CAMOUFLAGE?

The important thing to remember in camouflage, according to Lieutenant Towle's philosophy, is not only to break up the outline but to get rid of the shadows. Take an ammunition wagon as an example. The body of it throws a shadow on the road across which it moves; each of the wheels has its own special little shadow; even the hub contributes a shaded crescent. If one were to paint the wagon so that it absolutely melted into its background, its presence would be advertised by all those sneaking little darknesses, moving along an empty road. Take the shadow for granted then,

(*Continued on page 88*)



THE ENVELOPE THAT'S REALLY, TRULY SEALED!

IT'S the Vanity Fair Step-In Envelope! You *step* in because there's no other way of getting in. Not a snap or button on it anywhere.

"Wear step-ins and win the war" would be a trifle far-fetched, but really you *can* take an extra stitch or two in that sock when you lessen your personal mending! This bit of tailored daintiness is fashioned of Vanity Fair glove silk—and we all know what that is, and its hemstitched trim lends a charmingly simple note. If your favorite shop cannot serve you, send us $4.00 and you will receive it postpaid.

Ask for Vanity Fair in unions, vests, Pettibockers, knickers, envelopes and other articles of silken undress.

Makers of Vanity Fair Undersilks and Silk Gloves



Vanity Fair
UNDERSILKS

SCHUYLKILL SILK MILLS, READING, PA., U. S. A.

FRENCH HAIR NETS



The Slippon
The Import Special

Usual $2.50 Kind
***at* $1.00 Dozen**
Sold Only Direct by Mail

THE "SLIPPON" CAP SHAPE HAIR NETS are made and patented in France. Self adjusting and invisible with hand meshed edge, graduated to need but a hair-pin or two for entire net

THE "IMPORT SPECIAL" SHAPE An allover net with round front and straight back in close mesh and full size. Quality best obtainable. *We are sole agents in America*

Black, all shades of brown, light or dark auburn; light or dark ash blonde; light or dark blonde. Postpaid anywhere. Every net guaranteed

White or grey hair nets in "Import Special" or "Slippon" cap shape, $1.50 a dozen

Mention color and shape when ordering

We will gladly send a sample hair net of either kind for ten cents in stamps

RUE BLEUE 3
PARIS

GEORGE ALLEN, Inc. IMPORTERS
Established 1829
1214 Chestnut St., Philadelphia, Pa.



White Kid, White Canvas, Patent and Gun Metal

The good style of Hanan Shoes is the result of genuine craftsmanship, expressing in every model an artistic and graceful design—and

Good Shoes are an Economy

HANAN & SON

NEW YORK
BROOKLYN
PHILADELPHIA
BOSTON
BUFFALO
CHICAGO
PITTSBURGH
CLEVELAND
MILWAUKEE
ST. LOUIS



HIDE AND GO-SEEK-A-HUN

(*Continued from page 86*)

but prolong it, draw it up in a broad irregular band across the body of the wagon. Put more of it, zigzag, on the circumference of the wheel. Blot out the upper left corner of the hood with shadow colour. Then splash on any other sort of tone that you happen to fancy, whether you subdue it, as do the followers of Brush, or launch out futuristically, as Mackay does, with deliberate intent to irritate the long-suffering optic nerves of the enemy observer. There is something moving on the road, obviously. But what is it? Has it a shape at all, this weird rainbow put through a meat-chopper? How could one possibly shoot at it with any expectation of not hitting the real shadow in place of the painted counterpart? Similarly, when one erects a screen over a gun and covers it with brushwood, one must not forget the shadow at the foot of the mound or even the little round open mouth of the gun inside. And all of these and many other cautions apply to the designing of suits.

The first suits were all oil painted—heavy, to be sure, but done in a medium to which the Corps were accustomed and in which they could secure exact results. From the very first field-day, the class was enchanted and their instructor declared they had done something distinctly worth doing, something, moreover, to which the men, busy with the bigger things, had not and would not devote sufficient thought. When the first photographs were developed, the Corps sat around and learned from their own and each others' mistakes. This suit had too much blue in it for tree work, but it was fine for rocks. That needed real sleeves in place of those big kimono openings. A third girl was working on a good two-piece model, but her method of fastening the head-piece wasn't all that might be desired to get the best effect.

THE GOAL IN SIGHT

When each student-camoufleur had done all that she could to develop the possibilities of her own individual design, then the class combined for its real work,—the preparation of a model or models that could be standardized and produced in thousands for actual use at the front, a model that should be cheap, light, durable, and as adaptable to conditions as it was possible to make it, a model that could be localized in a few brush strokes by the officer camoufleur who understood his own particular terrain at the front when it was being used.

By the time you are reading this article, the work will be all done, the weird life-saving suits will be all down in Washington, submitted by Lieutenant Towle along with the originations of his men's class. Whether the Government will then feel that there is a real place for the woman camoufleur is something, of course, that nobody knows, the camoufleur herself least of all.

"But at any rate, we've tried," said one of the pioneers as we sat together in the lee of the old stone wall that used to confine one of the old, old farms of that vanished Westchester County which no man now remembers, the wall that straggles wearily and picturesquely down the middle of the big acreage given over to the camouflage classes by the Water Works Bureau of Yonkers. "When we first marched in the Red Cross Flag Day Parade, we were just two weeks old," she went on. "We made one thin little line from curb to curb, and that was all. Maybe our banner looked ridiculous, 'Woman's Reserve Camouflage Corps,' maybe it looked pathetic. We didn't want to march. But Mr. Towle said we must stand up and be counted. That's what pioneers are for. It was three o'clock before we got started up the Avenue, and we'd had no lunch. But that didn't matter."

THE WOMAN AND HER PLACE

"Do you know," she said after a pause, "nearly all the applause and the salutes that we had that day came from Army and Navy men? They saw that we were trying to help—casualties in the Camouflage Corps have been thirty per cent. you know, so there's surely need of it. Maybe we won't do as much as we hope—"

The pioneer's little knapsack rested against the old wall, and she pulled it open to put in her last tree-suit design. A bit of rock from the wall came away, too, and tumbled in with the suit.

"Those pioneers—the ones that picked out the stones for the wall— they didn't do all they hoped, either," we said to her. "But they laid the foundations of America. And the other pioneers who stayed indoors and baked bread and made jam —Woman's place in the home. Yes, that's so. But where is home, anyway? Mightn't it be in a foreign land, in a trench or a hospital? Don't you think a woman's home, a woman's country, is just wherever her men happen to be?"

YAMA FARMS

(*Continued from page 84*)

But it isn't a money-making proposition. The idea started with a house-party at Yama Farms, where all the guests had such a good time that they wanted to come again and keep on coming. Gradually the idea of an inn to which the owner of the farms could ask his friends and where they could feel free to bring their friends at any time evolved, and although the Inn has grown big enough to take fifty or sixty people at a time, the house-party feeling has never left it.

I can't wait to bring you up here. The Inn is open all the year round, so if it's winter when you come home, we'll come up here for winter sports. I can picture the Inn, crackling with open fires, and the joy of coming back to it after a day in the snowy hills.

Did I tell you that Yama-no-uchi (the real name of the Inn) means "home in the mountains"? Just to prove how well I'm under the spell, I shall sign this with what you may think are Ernest Thompson Seton animal tracks, but what are the Japanese characters for Yama-no-uchi.

山の内

Yama-no-uchi, "a home in the mountains," is what these Japanese characters mean, and to the guest of Yama Inn they recall days of unforgettable delight



CANADIAN (This is the same cap and equipment used by all British Army Officers, except for the maple leaf which appears only on the Canadian uniforms.)



Get out that georgette blouse you haven't liked to wear since it became so yellow. Tintex it. In fifteen minutes it is tinted, ironed. You will scarcely believe it is really the same blouse!

Has the sunshine ruined your silk sweater? Have your stockings stopped matching your slippers? Your cunning georgette collar grown a bit dingy? Tintex them!



No old-fashioned boiling or bother—nothing to streak the garment or stain the hands



Tintex gives the most delicate shades imaginable. Try it today!

Faded and Discolored?

Make them new again

DON'T go on wearing a yellowed blouse, or scorn it because it looks so shabby! Wake up to its possibilities! Tint it a soft flesh color or a delicate lavender, or a cool blue. Look fresh, crisp, smart. Feel as if you had just stepped out of a Paris bandbox!

Your georgette blouse that has faded so abominably; that crepe de chine camisole which has turned so yellow; that rose-colored sweater which the sun has made a dingy pink—you can really transform them.

For years women have resorted to various methods of coloring their faded blouses and underwear—red ink, crepe paper, ribbon—these and other equally unsuccessful methods. Heretofore it has been impossible to obtain a simple and satisfactory preparation. But now, these nuisances are banished forever.

With Tintex you can keep all your loveliest things looking fresh, dainty, new. You can tint them the most exquisite shades without injuring or streaking them.

Tintex is not a dye. It is a delightful *tint* which comes in all the fashionable colors—flesh, pink, lavender, blue, ecru, yellow, green, tan and others. It was especially prepared for tinting anything that launders—sheer silks, fragile georgette, crepe de chine, wash satin, batiste—wool even! Use it just like bluing in cold or warm water. It will not stain your hands.

Just sift about a teaspoonful into a basin containing about a gallon of warm water. It dissolves immediately. Have your garment to be tinted *wet* before dipping it into the solution. Then put it in, working the garment between the hands and dipping it up and down to get every part tinted. Wring as dry as possible; roll in a towel and iron while damp. Even if your blouse is of the most perishable material, with Tintex, it will come out evenly tinted, beautiful, entirely new! The color will last for at least two washings.

You can secure Tintex in drug and department stores throughout your city—25c a box; in Canada 30c. If your store hasn't the color you want we shall be glad to send it direct.

Let us send you a sample

Send us 6c for a petite package of pink Tintex. Try it on the saddest looking blouse you have. See how Tintex will transform it. Mail the coupon now while you think of it. Address Tintex Company, Inc., Dept. 20, 299 Madison Ave., New York.

If you live in Canada, send for your sample to McLean, Benn & Nelson, Limited, Dept. 20, 489 St. Paul Street, West, Montreal.





You won't know how wonderful Tintex is until you have tried it yourself. Fill out the coupon and mail it to us with 6c today and get the sample now. With it, we will send a piquant little book containing some clothes conservation hints you will like to know.

TINTEX COMPANY, Inc.
Dept. 20, 299 Madison Ave., New York

Please send me the trial package of Tintex, for which I enclose 6c.

Name.....

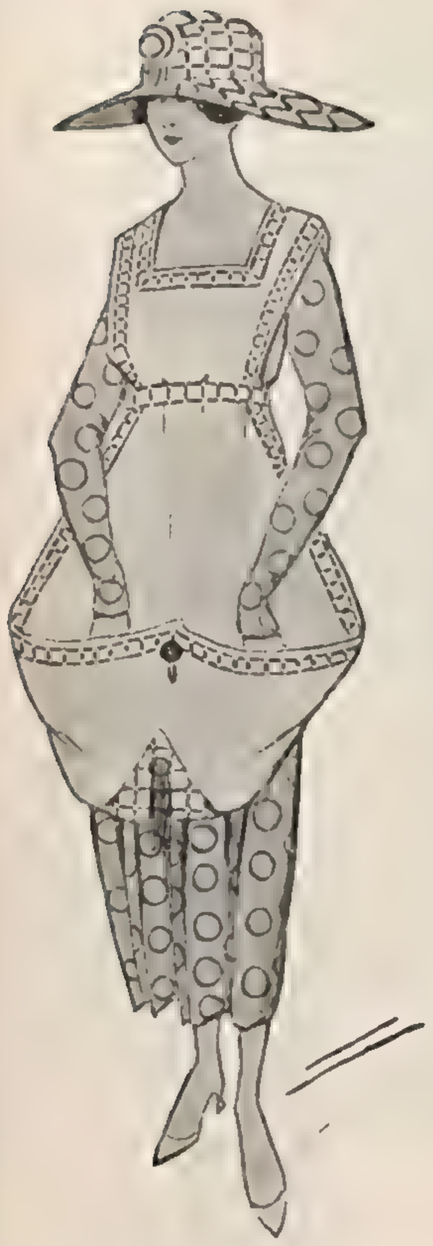
Street.....

City..... State.....

ONE GARDENS IN FRANCE, BUT ONE DEMANDS

AT LEAST A SYMPATHETIC WARDROBE, MINDFUL

OF ONE'S COMPLEXION AND ONE'S AUDIENCE



Jeanne Duc does her bit for the Food Administration in this white linen gardening apron stitched in red with a red button as big as the Grand Panjandrum's square in the middle. One carries roses in the pockets, or radishes, or just one's idle hands



Poiret takes all the distinction away from the poor zebra and gives it to this appreciative little Parisienne with her bright green stripes edged with yellow. She wears them on a thick woollen cream white ground, with buttons and a charming hat to match



How could crops be blighted if one watched over them in this rose linen blouse with its pressed pleats and its peasant's white silk tie printed in rose? The hat, too, might be pressed into service as a flower basket and such a lining is an encouragement to roll up one's sleeves



Mme. RUBINSTEIN
from etching by Helleu

Beauty

THE WATCHWORD!

" Who goes there?"
" A woman."
" What do you want?"
" To be happy, to be liked, to be attractive!"
" What is the watch-word!"
" Beauty."

The woman without it is stopped by every sentinel. The woman who exhibits it is welcome everywhere. You may learn the watch-word, you may acquire it. MME. RUBINSTEIN has demonstrated that no woman need remain other than beautiful. She has demonstrated it in Paris, London, Moscow, Sydney, New York and all over the world. She has demonstrated it with thousands, she has demonstrated it with women of the keenest intellect, of the most conservative ideas.

Mme. Rubinstein's retinue of followers is international!

To resist the ravages of Summer, let Madame Helena Rubinstein arm you with these weapons of defence:

VALAZE BEAUTIFYING SKINFOOD

Expels all impurities of the skin, clears the pores, imparts beauty and softness; wards off wrinkles and crowsfeet. Valaze repairs the daily beauty wastage, removing freckles and tan and dispels the tanning and staining effects of sunburn. Valaze restores and preserves the natural beauty of the skin. Price, $1.25, $2.25 and $6.00.

VALAZE SKIN-TONING LOTION: Used with Valaze Skinfood will insure quicker and better results. A splendid anti-wrinkle lotion. Price, $1.25, $2.25. For a dry skin the "Special" is used. $2.00, $4.00 and $7.50.

VALAZE LIQUIDINE. Quite mystifying in its action of overcoming oiliness and "shine" of the skin, and undue flushing of nose and face. Also reduces enlarged pores and blackheads. Price $1.65, $3.00 and $6.00.

VALAZE BLACKHEAD & OPEN PORE PASTE. Refines coarse skin texture, removes blackheads and reduces enlarged pores. Is used in place of soap. Price $1.10, $2.10 and $5.50.

VALAZE BEAUTY FOUNDATION CREME for a greasy skin. Conceals tan, freckles and other skin blemishes. Whitens and bleaches the skin instantly. Excellent foundation for powder. Price $1, $2, $3 and upwards.

VALAZE OUTDOOR BALM ROSE, protects a dry skin from freckles, sunburn and tanning. Unequalled as an anti-wrinkle preparation and exquisite foundation for powder. Price $1.65, $3.30 and upwards.

VALAZE SNOW LOTION, a liquid powder and an indispensable beauty lotion for Summer. It soothes, refreshes and cools. Adheres firmly and invests face with exquisite softness of color. Price $1.25, $2.25 and $5.

CRUSHED ROSE LEAVES, natural face coloring. Mention whether for blonde or brunette. Price $1.00, $3.50 and upwards.

VALAZE COMPLEXION POWDER, for greasy or normal skin. $1.00, $3.00 and $5.00.

NOVENA POUDRE, for dry skins. In five tints, flesh, rose, white, cream, and rachel. Price $1.00, $3.00 and $5.00.

VALAZE COMPRESSED POWDER, with puff and mirror, in dainty, convenient form for purse. Price $.75 each.

A copy of Mme. Rubinstein's booklet "Beauty in the Making" will be sent on receipt of 3c stamp to cover postage. The sooner you will send for it the quicker you'll learn something to your advantage.

MME. HELENA RUBINSTEIN

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255 Rue St. Honoré

LONDON, W.
24 Grafton Street

Natatorium Bldg., Asbury Park, N. J.
1427 Boardwalk, Atlantic City, N. J.

Chicago: Mlle. Lola Beekman, 30 No. Michigan Avenue
San Francisco: Miss Ida Martin, 177 Post St. and Grant Avenue
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Keep Sweet—

through the warm weather



Eversweet

TRADE MARK REG. U.S. PAT. OFF.

The Dainty Deodorant

Harmless: Will not injure skin or clothing

A TINY dab of "Eversweet" applied to any part of the body will keep the skin sweet and clean and fresh through a day of exercise or an evening of dancing.

This dainty cream is odorless itself, but immediately destroys all odor of perspiration and puts an end to warm weather embarrassment. A delight to use, "Eversweet" brings comfort of body and peace of mind. *Try* a jar—it's safe—it's dainty—it's sure.

Large Jar 50c
Small Jar 25c

For sale at all first class stores or mailed direct on receipt of price if you send your dealer's name. **A 2c. stamp will bring a liberal sample.**

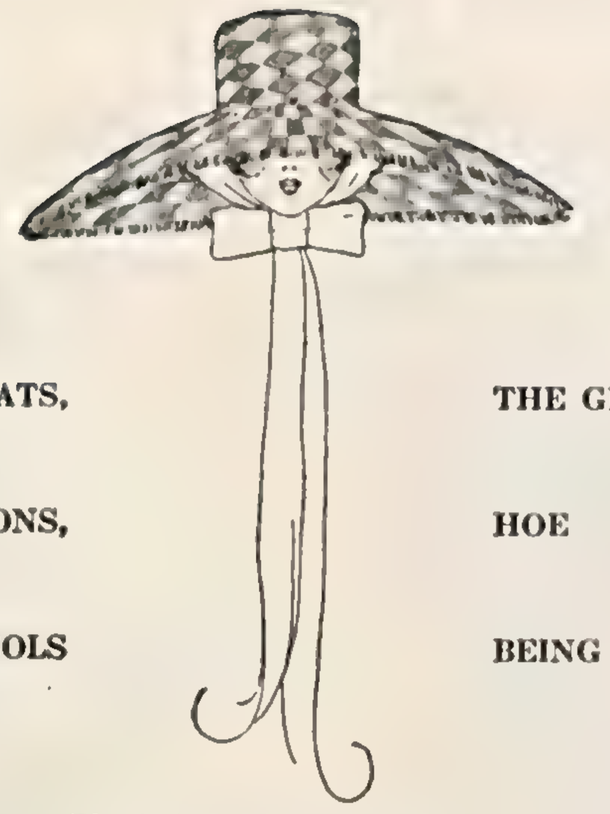
EVERSWEET CO., 68 Cliff Street, New York

ENORMOUS HATS,

ABSURD APRONS,

GIDDY PARASOLS

THE GIRL WITH THE HOE BELIEVES IN BEING DECORATIVE



The frailest complexion couldn't suffer under this blue and white linen garden hat with its fringed edge and its demure white ribbon



It would be hard for a farmerette to keep her mind on her work in this garden blouse and apronette of white organdie and blue and white ribbon, worn over a blue linen skirt. But think what an inspiration she would be to the other toilers



Poiret believes in encouraging one's garden. The large woven flowers—blue, green, yellow, and red—on the black sward of this Gobelin linen frock with its wide green sash, couldn't fail to wake the competitive instinct even in a cabbage



The ardent sun is supposed to forget the nose of Mademoiselle and spend his time coquetting with the blue and red stripes of this confusing and gorgeous parasol made of silk ribbon with looped-under ends



HAVE your bathing outfit made of *Skinner's Satin*—suit, shoes and cap. You thereby conserve the use of wool.

Skinner's Satin

Cotton Back or All-Silk

(36 inches wide)

has been for seventy years the standard.

"Look for the Name in the Selvage"

None genuine without it.

William Skinner & Sons

NEW YORK CITY

Boston **Philadelphia** **Chicago**

Mills, Holyoke, Mass.

Estab. 1848



Tired out but hair still tidy

It's a comfortable feeling to know your hair looks well after a breathless game of tennis or other outdoor sport.

UNICUM *Real Human* **HAIR NETS**

will save you all annoyance about your hair. Practically invisible–hand-made of real human hair, in two styles–"Fringe" and "Self-Adjusting Cap Shaped".

2 for 25 cents and up.
Grey and white 25c and up.

Look for this envelope when buying hair nets

Communicate with us if your dealer cannot supply you.

Theo. H. Gary Company

67-69 Irving Place, New York



The Wash Skirt that Guarantees Satisfaction

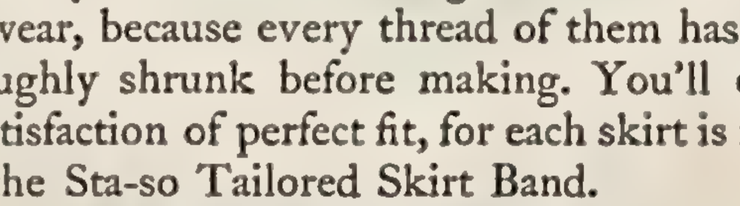
YOU'LL find style satisfaction in the smart models and the many new wash fabrics in which they are shown. You'll get the satisfaction of long wear, because every thread of them has been thoroughly shrunk before making. You'll enjoy the satisfaction of perfect fit, for each skirt is fitted with the Sta-so Tailored Skirt Band.

NEVRSRINK
GUARANTEED WASH SKIRTS

offer you the smartness of style you demand, and are in perfect keeping with the present day desire for economy in dress.

Nevrsrink Wash Skirts come fresh from the washtub without shrinking—the guarantee tag on each skirt absolutely insures that.

The Sta-so Tailored Skirt Band is an exclusive feature of the Nevrsrink Wash Skirt.



Pat. applied for, U. S. Pat. Off.

It makes the fit of your skirt certain, because being taped and triple stitched it cannot stretch with wear.

Write for Style Book showing Nevrsrink Skirts for Street, Dress and Sports wear, together with the nearest dealer's name.

NEVERSHRINK SKIRT COMPANY
15 EAST 26th ST., NEW YORK

"IF YOU CAN'T *be* GAY, *be* GALLANT," SAYS PARIS

(*Continued from page 40*)

The cooking is very French, of the sort one gets in the provinces — delicious sauces and perfect wines.

Apparently bread tickets still cause some difficulty. We have not yet caught the habit of never going out without these little dated stamps, so we are obliged to give the servant an amiable smile which promises an extra tip and causes her to reply, with a protecting air, "I will give you my bread; I can do without it for once." Doubtless this "once" occurs several times a day, or as often as generous tips come her way. There are always ways of compromising with life. Another worry is the matter of tobacco. Smoking has never been so prevalent among women as it is now, and if men must have tobacco cards, why shouldn't women have them, too? However, they will have to persuade their men friends to get them enough tobacco for the present, until the new rules come into force.

A friend of mine has just left for Aix-les-Bains, and I saw her for a few minutes, surrounded by the trunks in which her dresses were being packed. Among them were three models from Chanel which I liked so much that I have had them copied for myself. First a blouse of pink foulard with white dots, to be worn with a skirt of beige jersey cloth and a coat of beige jersey, lined with pink foulard and trimmed with rabbit fur. The blouse is sketched at the lower right on page 40, and the fur-trimmed jersey coat on page 38. A dress of brown foulard striped with white, cut on perfectly straight lines, with a belt to match and a different arrangement of stripes in back, is sketched at the lower left on page 40. It is exquisitely simple, like all the things made by Mlle. Chanel, who understands the Parisian mind so sympathetically. Mlle. Chanel has just established herself in a *hôtel* of her own, with the idea of exerting a new influence on the present taste in decorating and furnishing, and she has promised to give me some special information on this subject. I shall come back to hear about that, and meantime I get the impression of a certain "dregs of wine" sofa placed in one of these salons, piled with velvet cushions, some of the same colour as the sofa and some a little lighter, making a lovely note against the grey walls.

The other day, in the rue Cambon, I saw any number of jersey coats with big silk tricot collars, and several long redingotes made of soft materials. Almost all the elegant women were in black or tête de nègre brown. Many of them wore grey or light coloured shoes and stockings; this makes a pretty effect and relieves the severity of these dark costumes. The question of stockings is a very serious one; they can no longer be had of fine quality, and one often has to throw them away after one wearing, so quickly do "runs" appear. As a result, even the best-dressed women wear lisle stockings, and though, to be sure, they don't look so well, at least they are not subject to a war tax.

J. R. F.

THE APRON TIED *to the* APRON STRING

(*Continued from page 68*)

It was in this connection that the Countess of Hastings, about 1860, started a competition among her friends for the creation of an apron intended for the tea hour—something especially light, easily carried, and rather coquettish. Miss Lethbridge won the prize with an apron so easily folded and so small that it could be put into a reticule. Then it was only a question of time before the bags of all the friends of the Countess of Hastings bulged with little tea-aprons.

Isn't it much the same to-day? All sorts of aprons have been invented,—aprons for play and aprons for work. In the country or in the city, the imagination has had its play, and if the quality of the material or the design sometimes leaves much to be desired, at least there have been many happy and practical inventions. How ridiculous an apron would be for an idle woman! But busy women, the ones who spend themselves for the soldiers, the sick, and the orphans—these women should shelter their elegance under a "come-what-may." Even to prepare five o'clock tea, a little muslin apron, flowered or trimmed with ribbons, has long been the fashion.

AN INNOVATION IN APRONS

It is said that, about 1865, a Madame de Salneuve of Paris, who entertained a great deal at her house in the Faubourg Saint-Germain, had the original idea of inviting her friends to morning receptions, between ten and eleven o'clock. This made a great disturbance in her world, because it was thought that she was trying to upset old customs. Nevertheless, every one went to these new gatherings, where Madame de Salneuve received, wearing an apron of Scotch plaid. At the side of each cup, the mistress of the house placed a square of fine muslin which was intended to be pinned to the frock and to serve as a napkin. By this proceeding Madame de Salneuve wished to remind her guests that the French word for apron means "to be worn at table." This was understood two years before, under the Empire, by ladies of the highest position. No mistress of the house ever came to the table without a silk apron, simple in cut.

EMPRESS EUGÉNIE'S COLLECTION

The Empress Eugénie had a wonderful collection of aprons, as varied in shape, colour, and materials as they were numerous. The real reason for this was the fact that it was very much the thing in those days to superintend one's household, to help in making culinary confections, and, in general, to "have a finger in the pie." There was a great variety of aprons to be had, as most women preferred the popular type of their own province—Brittany, Normandy, or Provence. The old Marquise de Flers had twenty-eight dozen aprons and two and a half dozen aprons *devantiaux*—an old French word meaning the aprons of that time—all of the same dark blue and all the same size.

But the apron has not finished its career. At this very moment it is one of the most characteristic features of our dress. Some of the most modern frocks have a straight piece in front, edged with fur on both sides. Is this apron-like style a symbol, and are we to gather that women, even the most frivolous, wish us to understand that they are ready for any helpful and useful work? Their energy and devotion lead us to think that this may be the case.

J. Ramon Fernandez.

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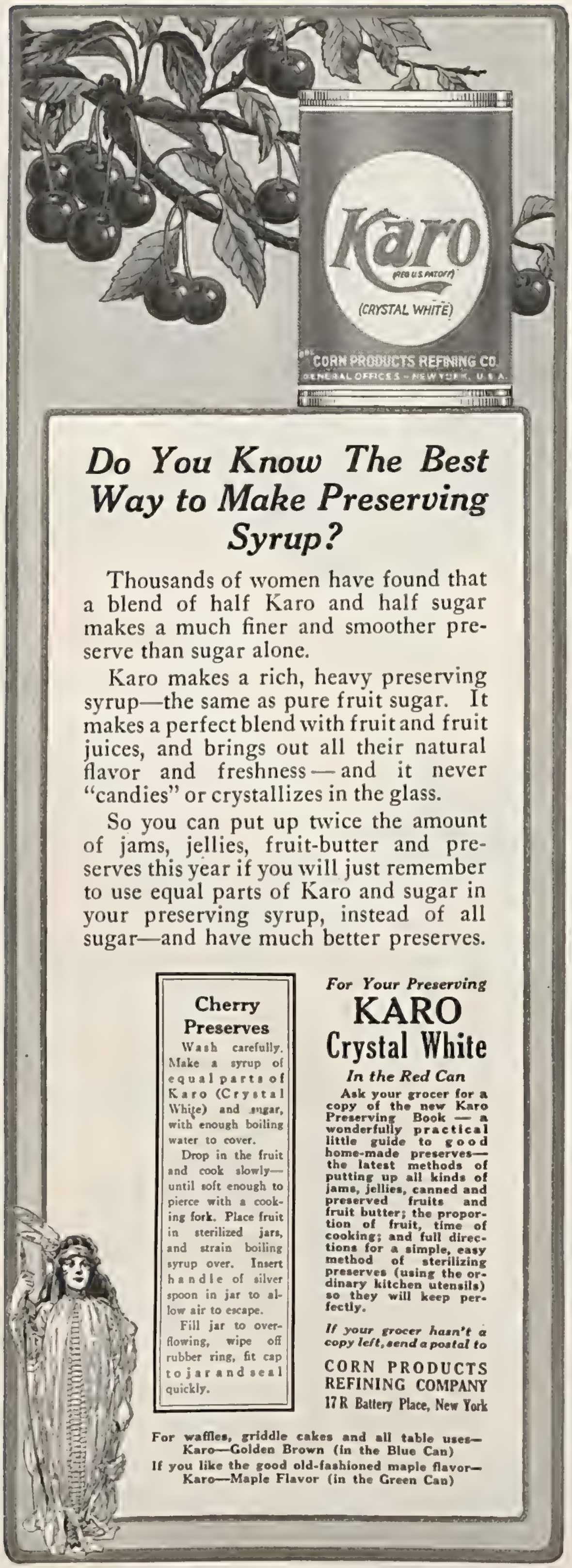
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Wash carefully. Make a syrup of equal parts of Karo (Crystal White) and sugar, with enough boiling water to cover.

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FOR THE HOSTESS

IN the endeavour to be patriotic and use the various substitutes for staple foods, the hostess has discovered the many possibilities of ingredients that are not in general use. Take that excellent substitute for wheat, corn meal. The average household knows corn bread or muffins, and an occasional Indian meal pudding in the nursery, but it has remained for the call of the nation to develop in woman a genius for converting this most nutritious grain into many types of tempting dishes.

A chapter in that very timely little book called "Patriotism and Plenty," by the Hon. Mrs. Lionel Guest, formerly Miss Flora Bigelow of New York, gives some most interesting suggestions for the use of corn meal. Mrs. Guest's experience is that it makes far better bread than most grades of wheat flour. It can be used as a vegetable or baked as a pudding. It makes an appetizing gruel for invalids. Scalded, combined with scraps and vegetables, and baked, corn meal becomes a home-made dog cake that is invaluable in the kennels when the four-footed members of the family must also be resigned to war rations.

THE VALUE OF CORN MEAL

Mrs. Guest goes further and claims that this meal, so long despised in England as good only for chickens or calves, may be used as a toilet accessory instead of soap, by taking a handful, moistening slightly, and rubbing directly over face and body. The coarse meal promotes that friction which is so good for circulation, brings a glow to the skin, and gives it the velvety texture of a baby's.

In the care of carpets, corn meal is unexcelled as it cleans like a dry shampoo, gathering the dust without raising it and freshening the colours of even a very dusty carpet until it looks quite new.

When used as a food, it is well to remember that corn meal must be very thoroughly cooked before serving, though the white meal does not require as much time as the yellow meal. Another point is that corn meal should always be stored in a very dry place, as dampness makes it unfit for use. The following are some of Mrs. Guest's recipes.

SWEET CORN CAKE

Take a cup of corn meal; pour on it three-quarters of a cup of boiling sweet milk. Allow it to swell for one hour or more, stirring occasionally. Take three-quarters of a cup of flour, three teaspoonfuls of baking-powder, one teaspoonful of salt; sift these together and add to corn meal with one egg well beaten and a quarter of a cup of treacle. Mix all well; bake in a tin greased with lard. Eat this cake with or without butter, for breakfast, luncheon, or tea. It has laxative properties and is very nutritious.

FLANNEL CAKES OR CORN GRIDDLE CAKES

Sift together two cups of flour, a third of a cup of sugar, a tablespoonful and a half of baking-powder, and a teaspoonful and a half of salt. Take one and a half cups of boiling water and half a cup of corn meal and allow to swell for one hour. Turn into a bowl, add one and one quarter cups of milk and the other dry ingredients. Beat an egg and add it to the mixture, with two tablespoonfuls of melted butter or margarine. The batter should run slowly from the spoon. It is now ready for the griddle which should have been standing for some hours on the back of the range to heat gradually. Bring it forward to become hot, but not scorching, and grease it with a piece of fat pork stuck on the end of a fork. Grease it only enough to keep the cakes from burning. They must not be greasy. These cakes are called "Flannel Cakes" because they keep one warm.

CORN MEAL MUSH OR HASTY PUDDING

Pour two quarts of water into a clean stew-pan and bring to the boil. Add one tablespoonful of salt; remove the scum from the top. Now take a handful of sweet fresh yellow or white corn meal in the left hand and a wooden pudding stick in the right. Let the meal drop in gradually, not to check the boiling, stirring all the time. When one handful is exhausted, take more meal and continue stirring until it is as thick as one can stir easily. This will take about four hours to cook. The exact time depends on the texture of the meal. The fire must be slow, or the mush may be left in the fireless cooker. This is the mush of which the darkies sing and talk so much. It can be eaten hot with milk, sugar, and cream or with syrup of any kind, such as molasses or treacle. It can also be placed in tins until cold, to slice and fry. Serve with gravy as a substitute for potatoes or vegetables.

BAKED INDIAN PUDDING

Beat well together one cup of the yellow corn meal and one cup of cooking molasses. Have ready some boiling milk and add one cupful. This swells the corn meal. A pinch of salt and a teaspoonful of powdered ginger should now be stirred in, followed by one cup of finely chopped suet or a generous lump of butter. Carefully grease a brown earthenware pan with lard, pour in the mixture, and let it stand until it thickens. This takes about an hour. Be very careful in moving it to the oven not to shake or stir it, but pour over it a pint of rich cold milk and bake slowly for four hours. Serve hot with hard sauce, cream, or syrup. Fine corn meal cooks more quickly than the coarse variety.

Another use for corn meal is in the famous dish, Polenta, which is so important in the diet of the Italians. It has become a very popular dish at studio suppers on Sunday nights, and one's hostess takes pride in the deftness with which she can concoct Polenta in her chafing dish. It is delicious, nourishing, and a substitute for meat.

The following excellent recipe is from "Hints to Housewives" issued by former Mayor Mitchel's Food Supply Committee.

POLENTA

2 cups boiling water
1 cup yellow corn meal
2 cups cold water
1 teaspoon salt
2 tablespoons of butter
4 tablespoons grated cheese

Mix the corn flour with the cold water and stir into the boiling water, to which the salt has been added. Stir constantly until the mixture boils; then occasionally for at least an hour. When it is about half cooked, add the butter and the cheese. Serve hot; or, when it is served cold, cut it into squares and fry.



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THE EARL OF DROGHEDA'S HOUSE

(*Continued from page 59*)

silver, heaped with all manner of marvellous fruits in transparent coloured glass. The bowls stand on the polished surface, so that form and colour are mirrored. Save for a fire-coloured gazing-globe on an ebony stand and an occasional display of some of Lord Drogheda's beautiful silver, there is no attempt at ornamental detail. Simple mahogany chairs are used in this room, with seats covered with a reddish gold stuff. An extremely effective setting for dinner frocks, this strange room of gay effect; effective as a black velvet hat to frame a pretty woman's face. The personal becomingness of black velvet walls, it may be said in passing, is very different from the hard brilliant black finish that is the fad of certain decorators. One recalls the drawing-room in the house of a well-known London artist where the walls gleam like coals. The effect is to make the paintings hung there start from their frames as though they would follow one from the place, which would be pleasant, as they are most lovely ones. But as a room for a woman to enter, "in low spirits and a last year's kit," as an English girl expressed it, it is positively vicious.

Through the hall, with its plain wood coloured velvet carpet and ivory walls, with here and there an old Carolina mirror or a Chinese mirror picture, past a miniature trellised winter garden, one passes up stairs to the drawing-room. Here is a different orchestration, as the painters say. The room is shaped like a St. Anthony's cross with half of the cross-piece missing; that is, it runs the full depth of the house, then turns and forms a room the width of the front. These proportions are mentioned because, as in many of the old English rooms, they make for general charm, in that one doesn't see the whole interior at a glance. Silver grey is the keynote. Walls and ceiling are covered with that enchanting invention known as "silver leaf paper." There is no cornice, as the cornice space is rounded and the paper runs directly over it.

AN ARRANGEMENT IN BLUE AND SILVER

Against this shimmering birch tone one colour, surely, was best played, and that was blue; so out of the rainbow the decorator chose, boldly, a rich royal blue. The floor is painted this colour and polished. The door is royal blue with blue and gold fittings; blue, also, is the arch which divides the room. The pedestal seen in the foreground of the photograph is lapis lazuli; the globe crowning it is of old blue Bristol glass. The fire screen is a slab of lapis lazuli. The piano is lacquered the same tone of blue as the floor on which it stands. The rugs are Chinese blue and gold. To this azure scheme are added gold and silver stuffs shaded in petunia and wine colours for hangings, cushions, and the rest. Here and there these colours are repeated in bits of Chinese porcelain. At both ends of the room are long French windows, with blue-panelled mirrors set in the corners. The wall lights are blue and gold with torch flames, and the glass is brushed with all the soft wine colours of the hangings.

The restraint shown in the minor decorative details has a very telling relation to the effective picture made by the room as a whole. Often a beautiful interior, harmonious in line and colour, is created only to be spoiled after the departure of architect and decorator by the accumulation of too many bibelots, too many wonderful pictures—too many *tout*. Lady Drogheda's drawing-room is sumptuous but simple; there is no clutter of ornament, no pell-mell to mar the impression of serenity and order. On one of the two old white marble Adam mantelpieces is a formal arrangement of blue English glass. On the other are grouped Oriental white porcelain figures. The occasional tables, placed, happily, out of the way towards the wall, have each their own colour plot and composition. For example, on a fine old Restoration table (such as frivolous Charles the Second ladies may have used for ombre or quadrille) is an arrangement of Lady Drogheda's beautiful blue glass, including several large Bristol bells with crystal handles. A charming oval gilt table with a top painted jade green holds a small collection of Chinese porcelain figures with, as background, some of those now, alas, unobtainable Venetian glass urns with a bit of gay glass fruit as a handle to the cover. A third displays various souvenirs from Lady Drogheda's remarkable aeronautic collection, echoes of the early days of flying.

THE VALUE OF GLASS

Everywhere the luminous value of clear glass is made the most of. On a tall Italian candlestick with an old silver patina rests a huge silver gazing-globe. Small round tables holding blue glass salvers heaped with coloured glass grapes—blue, gold, silver, and mauve clusters—give a Venetian touch. An immense glass dish, blue as the *Scilla Sibiricas* blooming at Kew, is pyramided with gay "witch's balls" of every probable hue. (How many witches must have retired from business since the glass craze!) It is all most amusing.

The room contains but two pictures, one over each mantelpiece; a portrait of the first Marquis of Drogheda (this title became extinct with the eighth Earl) by Sir Joshua, and Vandyke's portrait of the second Viscount Moore (title of the heir to the Earldom). But one doesn't miss the usual gallery: the flower paintings, "genuine" van Huysums, that everybody has, the no less "genuine" works of Canaletto, the dear old ancestral beaux and beauties which jostle each other in tarnished frames. Better than a canvas in this room is the plain gold many-leaved Chinese screen standing against one silver wall. This does not show in the photograph. The divans here would make a story in themselves. One, a dais-like affair, is composed, quite simply, of two thick luxurious mattresses, the top one a foot narrower than the other, covered with brownish cloth of gold and piled with petunia coloured cushions. Another broad low one with great silver claw-and-ball feet (a design borrowed from the Imperial Chinese dragon with the pearl in its mouth) is in silver, blue, and gold. A square folding card-table designed for this room has the base painted the prevailing blue and the top formed of a square of blue velvet, framed in blue lacquer, diapered in gold. Cards are picturesque trifles on blue velvet, and white hands and gleaming stones also appear to advantage. To see this silver room by tea-time firelight, let us say, is to understand why it is said to be, for the moment, "the most beautiful room in London."

The Earl of Drogheda is the tenth holder of the title, which dates from 1661, and a representative peer for Ireland. The Countess of Drogheda, whose picture has appeared in Vogue, was Miss Kathleen Pelham-Burn. Lord and Lady Drogheda have two children, Viscount Moore and the Lady Patricia Doreen Moore. Lady Drogheda is one of the younger beauties of London society and of exceptional cleverness. Her particular interest is aviation, less as a sport than a science, and the exhibition she organized at the Grafton Gallery of aeronautic "documents," historic and contemporary, was one of the most interesting and widely-attended enterprises since the war. The Irish country seat of the Earl of Drogheda is beautiful Moore Abbey, Monasterevan, County Kildare.



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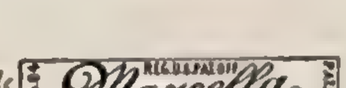
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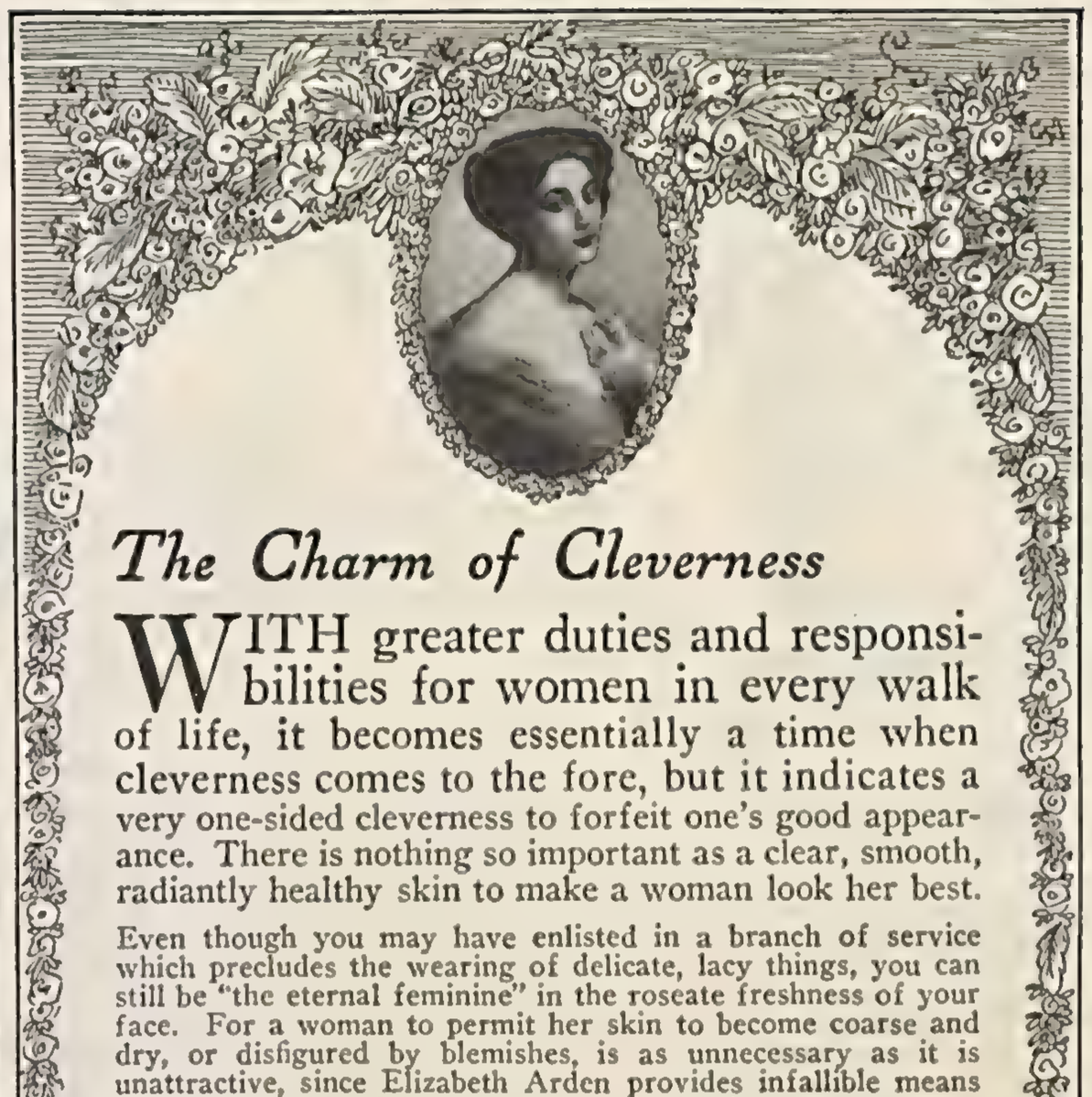
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That is, in the morning—let a dish of some Puffed Grain greet your folks at breakfast.

If you serve berries, mix the puffed grains with them. Or serve like any cereal. There is no other way even half so delightful for serving Rice, Wheat or Corn.

These are bubble grains, puffed by steam explosion to eight times former size. They are thin and flimsy, crisp and toasted, and they have a nut-like flavor.

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Three Bubble Grains

Puffed Rice | Puffed Wheat | Corn Puffs

Each 15c—Except in Far West

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At supper-time or children's bedtime, serve some Puffed Grain in a bowl of milk.

Here are airy, toasted morsels, vastly better than the best of bread or crackers.

In Puffed Rice or Puffed Wheat you get the whole grains. In Corn Puffs you get hominy puffed. In all you get scientific foods, made by Prof. Anderson's process. Every granule is broken so that every atom feeds.

Then scatter these flaky, flavory grains on your dishes of ice cream. Use them in your soups. Crisp and lightly butter for children to eat like peanuts when at play.

Puffed Grains are all-day foods in homes where children get what they like best. Keep all three kinds on hand.



This paper "V" is all that preserves Vogue's Paris windows from the Huns whose motto is, "We may break, we may shatter the glass as we will"

PARIS USES *a* DECORATIVE DEFENSE *for its* WINDOWS

HE who runs may not only read but may study geometry in these days of bombardments in Paris, for in order to make their window-panes less susceptible to the shock of bursting bombs, Parisians paste bands of paper on them in various geometrical figures: there are crosses, parallelograms, wheels, rhomboids, and St. Andrew's crosses; the ends of their strips are pasted to the wood of the window frames, and the force of the shock is taken off the glass.

The "Journal de Paris," commenting on this innovation, says: "Here is an excellent study for loiterers. Geometry, which Pascal called 'the finest profession in the world,' and 'the noblest exercise of the mind,' is thus brought to the attention of the least mathematical and the most absent-minded of the passers-by in the street. Who can tell whether a new Ampère may not discover in the window of some shop a theorem which will upset the whole structure of science?"

Certain shopkeepers have had the inspiration of pasting on their windows, instead of the monotonous yellow paper, pieces of wall-paper which they have found on the top shelves of their closets, and they have used these coloured designs to very good effect. Others have made designs appropriate to their trades; if this idea becomes popular, we shall soon see on the window-panes all sorts of paper objects—hoses, wheelbarrows, scissors, and razors.

But the thing won't stop there. Why not use bands that spell some well-chosen motto? In these days of food restrictions, the restaurant keeper might paste on his window in large letters the famous maxim, "One must eat to live, not live to eat," and the baker could remind his ticketless clients that "man can not live by bread alone." "*Fiat Lux*," the window of an electrical shop would proclaim, and the chemist, in order to make his clients understand that confidence in remedies is an essential element of a cure, would simply present to their eyes the two words *Spes* and *Fides*. Thus the shop-windows would bear fruitful moral lessons.

Then finally the Cubists will find in this æsthetic renovation of the streets an obvious use for their talents. A collection of vertical strips crossed by a few oblique and perpendicular lines, could be called "The Rest in the Desert" or "Susanna at the Bath," or anything else you like. Such Futurist compositions, by beautifying and protecting our windows at the same time, will afford extremely amusing puzzles for the passer-by who has both curiosity and leisure.

All Paris has gone in for this sort of decoration, and crosses, parallelograms, wheels, rosettes, and knots, and garlands of all kinds add their incongruous notes to the beautiful old façades of Paris. Many a hideous fantasy has resulted, and one sees snaky cataracts of multi-coloured strips in some windows, but on the other hand one sees some extremely decorative windows in the course of an afternoon's walk. At Madame Errazury's house a window is decorated by the Cubist, Picasso; and the decoration which the painter, Rousseau, has done for the Vicomtesse de Gouy d'Arsy is very imaginative and amusing. The Comtesse Etienne de Beaumont had the charming idea of using a design of Versailles and its fountains on the windows of her magnificent eighteenth century *hôtel*. On the windows of the Marquise de Chabannes there is a Japanese decoration, admirably suited to the original and exotic tastes of the mistress of the house. Fauconnet is responsible for the window of "Vogue" which shows the well-known monogram surrounded by flowers of many countries.



These flowers were cut out by a young French girl and pasted on her windows to prevent their being shattered in bombardments

"A Brilliant Story of New York Society"

It is not the publishers of Alice Duer Miller's new novel, "The Happiest Time of Their Lives," who so characterize the story; it is The New York Times. And the keen critic of that paper goes on to say in a column-review: "It is delightfully written. . . . Its cleverness is not mere surface brilliance; it is keen satire as well. The story is worked out delightfully, as a story; and through it is the sharp interest of the contrasting types of woman, the way they meet each other, the way they meet men, the way they meet life. . . . But whatever one seeks in the novel—so long as it is something clean and bright—and from whatever standpoint one approaches 'The Happiest Time of Their Lives', it is a book that will be thoroughly enjoyed."

"The Happiest Time of Their Lives" is published by The Century Co., New York, is charmingly illustrated by Paul Meylan, and is sold by all booksellers for $1.40.



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is your purchasing agent. Whatever of special interest New York is offering to New Yorkers, it offers you through such departments as "Seen in the Shops," "Smart Fashions for War Incomes," "On Her Dressing Table," and so forth. And Vogue not only suggests what to buy, but will tell you where it can be bought, or will buy it for you free of charge. Vogue maintains a corps of women who practically live in the shops of New York.

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Have you something that you would like to dispose of? The Sales and Exchange Department of Vogue was established years ago for your special convenience. It is the only department of its kind in American magazines, and it is just as serviceable for those who want to buy as those who want to sell.

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In every issue of Vogue there is a directory of the smartest shops of New York. Where to eat, where to shop, where to amuse one's self, all these and many more things may be discovered, and much precious time saved, by the systematic shopper who plans her trip by the Shoppers' and Buyers' Guide.

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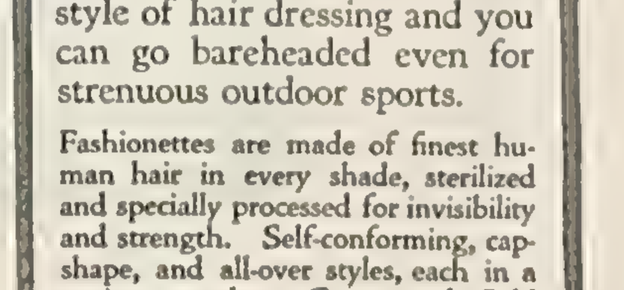
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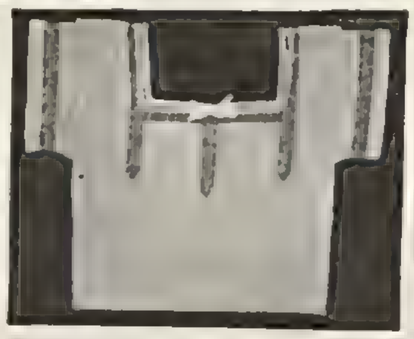
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THE CALL TO KNIT

WHILE the country is calling the men to arms, it is urging the women to knit, knit, knit! The need for socks is so great that in many houses in New York the women of the family, from mistress to maid, are now plying their needles while the men run knitting-machines. The hand-sock is said to outlast the machine-knitted sock by several days, but as Mrs. August Belmont, recently returned from France, tells us that millions of socks are needed, it is better for the novice to acquire a machine and master its manipulation, turning out a perfectly made pair of socks in forty minutes, than to labour over an indifferently hand-made sock.

Knitting by hand should be encouraged, however, in every corner of the land, but perfection of workmanship should be required of every one. A badly turned heel is sometimes instrumental in crippling a soldier, and it is needless to remark how undesirable any sock causing physical discomfort is for the men in the trenches. Let it be said as a great tribute to American women that many who had looked upon knitting with horror and considered the intricacies of a sock an impossible accomplishment, have in this great national stress not only learned to make socks, but made large numbers of very excellent ones.

TO THE TUNE OF THE KNITTING NEEDLES

In the definition of knitting, we are told that "it is the art of forming a single thread or strand of yarn into a texture or fabric, of a loop structure, by employing needles or wires, hand-knitting being practised to-day as a domestic art." This does not give an idea of the hopes, fears, prayers, and even vengeance that have been breathed into the plying of the needles. Since the origin of this art or craft, women have knitted to the rhythm of the times, whether to the fall of the knife, as the guillotine dispatched its victims and those terrible citizenesses of the French Revolution kept their gruesome records with their stitches as they sat and knitted and watched, or to the love of country and humanity as at the present moment.

It is not alone the grandmother sitting placidly in her corner who now makes the socks, but her youngest and most irresponsible granddaughter, too, is stirred to action by the fact that her soldier or sailor boy is fighting a great battle at the end of the world and is suffering because his feet are almost bare.

THE NEED FOR SOCKS

Mrs. Nina Duryea, of the Duryea War Relief, has just returned from France and says that there is such a dearth of footwear there that many French soldiers are fighting without socks and wearing shoes that have belonged to their dead comrades. At this time of the year, there is no need to waste the wool in making helmets, wristlets, and mufflers; even sweaters may be made in moderation and of thinner wool; but socks should be turned out by the millions. At all terminals the Red Cross and Navy League are establishing knitting booths where it is possible to obtain instruction and wool at cost price. In the Red Cross Auxiliaries, by becoming a member and depositing the dues from $1 a year up, one can receive the necessary wool and instructions free of charge, provided each pair of finished socks is returned to that auxiliary. This is a great boon for women who knit well and yet can not afford the expense of buying so much wool.

The Navy League of the United States has supplied free wool to many volunteer workers, but at the present moment it is necessary to renew the appeal for this "free wool fund"; and until the fund is replenished, the wool is sold at cost to those who will knit for the Navy. The League issues very explicit directions for knitting the various types of socks. Besides the legitimate sock with its regulation heel, there is the spiral sock, which is popular with some men both because they can shape the heel themselves and because they can turn the sock around when holes appear that defy the skill of the male darner. The spiral sock contains no Waterloo for the layman, for the turning of the heel is avoided. The directions for making this sock are as follows:

THE SPIRAL SOCK

1½ hanks yarn. 4 needles size 12. Cast on 64 stitches (24 on one needle and 20 on other two). Knit 2 and purl 2 for 30 rows, then knit 4 and purl 4 until sock measures 20 inches in length. Advance one stitch every fourth row of rib, to form spiral,—that is to say, knit 5 and purl 4, then knit 4 and purl 4 for 4 rows.

Toe: knit 4 rows plain, knit 1 row narrowing every fifth stitch, knit 4 rows, knit 1 row narrowing every fourth stitch, knit 3 rows, knit 1 row narrowing every third stitch, knit 3 rows, knit 1 row narrowing every second stitch, knit 3 rows, knit 1 row narrowing every other stitch, knit 1 row. Bind off and sew up toe.

There is also the Kitchener Heelless Sock, with a toe which is knitted together, the directions for which are clearly stated below.

THE KITCHENER HEELLESS SOCK

Cast on 60 stitches, 20 on each of 3 needles, knit 2 purl 2 for 4 inches, knit plain for 6 inches, knit 2 purl 2 for 8 inches, knit plain 3 inches.

Toe: knit 1, knit 2 together at beginning of needle, at third stitch from end knit 2 together and knit last stitch off. Narrow in this way on each of the three needles. Knit 6 rows plain, narrow one row around, knit 5 plain, narrow, knit 4 plain, narrow, knit 3 plain. Continue until 3 stitches are left on each needle. Break thread, knit stitch, and pull through. Take darning needle to weave back and forth to close opening.

The Y. M. C. A. has started "The Needlework Shop," where knitted garments, made by the families of men in service, are for sale. This gives an opportunity to men and women who are unable to knit to contribute to a fund that serves the double purpose of helping the men at the front and the equally brave women who are left behind.

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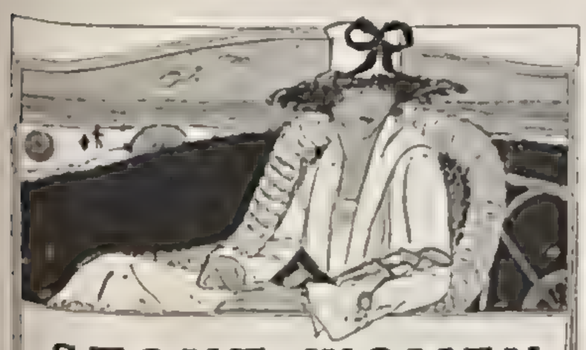
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Rebecca West's remarkable story of the war, entitled "The Return of the Soldier," has received the most distinguished commendation of any book of fiction published in America this year. H. G. Wells says it is the most interesting thing he has read in a long time. Gilman Hall, in a review of several thousand words in The North American Review, says it is an authentic work of genius. The New Republic says it is "like a golden cup of some best period." The New York Sun says "Miss West has told a superb story tersely and beautifully." The Chicago Tribune says it is "so faithful in its realism, yet so touched with the higher issues of life as to stand almost alone among stories of the war for beauty and terror and truth." And to the same effect speak The Dial, The New York Mail, The Independent, Reedy's Mirror, and so on and on. "The Return of the Soldier" is illustrated by Norman Price, is published by The Century Co., New York, and is sold by all booksellers for $1.00.

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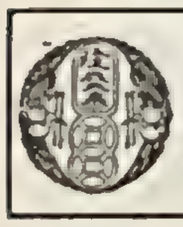
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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Miss M. G.—If the bride is wearing a tailored going-away dress at an afternoon wedding, should the groom wear a business suit or a cutaway coat? In addressing the wedding invitations, would "Mr. and Mrs. F. and family" be the correct form for the outer and inner envelopes?

Ans.—It is always preferable for the groom to wear the regulation cutaway coat at an afternoon wedding, even if the bride is in tailored dress, but if they are leaving immediately on their journey, he may wear a business suit. In addressing the wedding invitations, it is incorrect to write "Mr. and Mrs. F. and family." On the inner envelope should be written,

Mr. and Mrs. F.
Miss F.
Mr. F.

The outside envelope is directed to "Mr. and Mrs. John F.," with the correct postal address.

Mrs. F. G. J.—For a small wedding, should the bride write personal notes of invitation to the groom's family and to the close friends who are to be present? If so, how should they be worded? Does the bride wear gloves if she is married in a travelling suit, and what arrangement would be made for putting on the ring? If the bride has no attendants, should she enter the room with the groom or with her mother, who is to give her away? How long after the service is it necessary for the bridal pair to remain? There is to be a wedding-breakfast.

Ans.—Unless engraved invitations are sent out, personal notes should be written by the bride or her mother to all the guests invited to a small wedding. The note may be somewhat in this style:
My dear Mrs. Jones:

Jack has no doubt told you that we have decided upon July the twenty-fifth as the day of our wedding, and Mother joins me in saying how much happiness it will give us to have you and Mr. Jones with us on that day.

The very quiet little service will take place at four o'clock, but of course we shall meet before then and can talk over all the details.

With affectionate greetings,
Mary Brown.

The bride should wear gloves with a travelling suit. The glove may be removed from the left hand, or the seam of the third finger may be ripped for the ring. When there are no attendants, the bride may enter with her mother, who is to give her away, or she may walk up the chancel with some male relative or old family friend, and her mother may stand near in order to give her away at the proper moment. The bride and groom always remain for the wedding-breakfast; they may leave directly afterwards if they desire.

Mrs. J. A. O.—When there is no centre aisle, what aisle should be used when the bridal party enters the church, and should the bride walk at the right or the left of the one giving her away? Should she come down the aisle on the left or the right arm of the groom?

Ans.—There is no fixed rule as to which aisle should be used when the bridal party enters the church from the side; it is merely a question of convenience. The aisle furthest away from the door would usually be the easiest and would permit the best view. A man always gives his right arm to the woman he is escorting.

Miss E. S.—What would be an appropriate wedding-gift from a person who is not very well acquainted with the bride? What may a bridesmaid give?

Ans.—The giving of wedding-presents is not obligatory, and when one does not know either the bride or the groom well, it is not usually done. If an acquaintance wishes to make a gift, however, nothing of a personal nature should be chosen. Flowers may be sent on the morning of the wedding, or a charmingly bound book, a fan, or some other small gift would be appropriate. The bridesmaid may give the bride something purely personal. A hand-made article for the trousseau or the linen chest is always welcome.

Mrs. M. V. S.—At a wedding reception, do the parents of the bride and of the groom receive with the bridal pair? In what order do those in the receiving line stand? What is suggested for table decoration?

Ans.—At a wedding reception, the parents of the bride, who are the hosts, are naturally the first to receive the guests, who then pass on to the bride and groom. After that they meet the father and the mother of the groom and any members of the wedding-party, who remain near the bride and groom. The formal line is never used except at official functions. If the wedding-cake is not used as a centrepiece for the breakfast table, a tree of roses or a large bowl of flowers is effective in appearance. Owing to the war, the decorations of today are simple ones. Often a single historic piece of silver, such as a tankard or a loving-cup, is used on the table.

Mrs. R. B. M.—What should be used on the dining-table when it is not in use? Should the mat and the cloth be removed?

Ans.—When the dining-table is not in use, it is usual to have a centrepiece, under glass, or not, as one prefers, with a plant or a vase of flowers. The mat and the cloth should always be removed, as nothing that has accumulated dust between meals should be used when the meal is being served.

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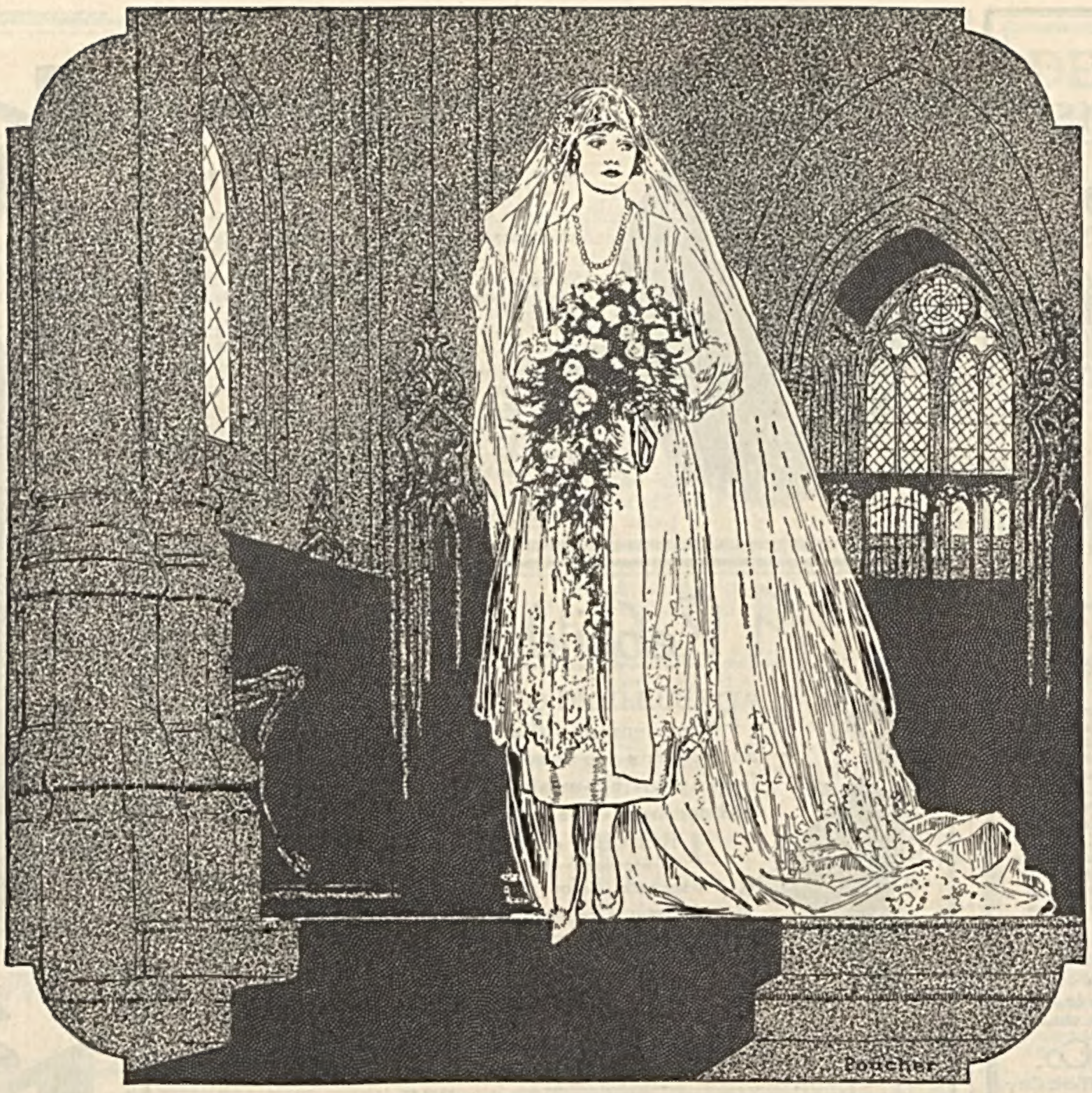
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